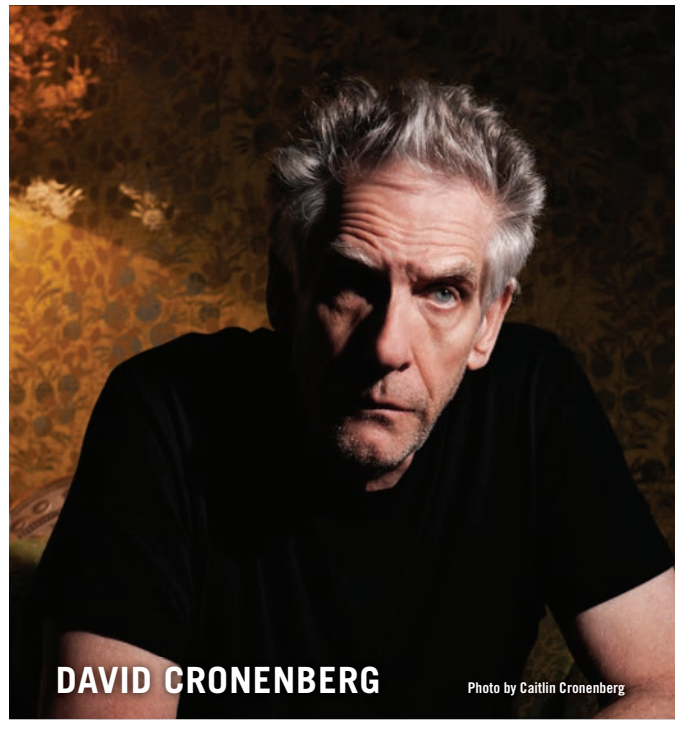
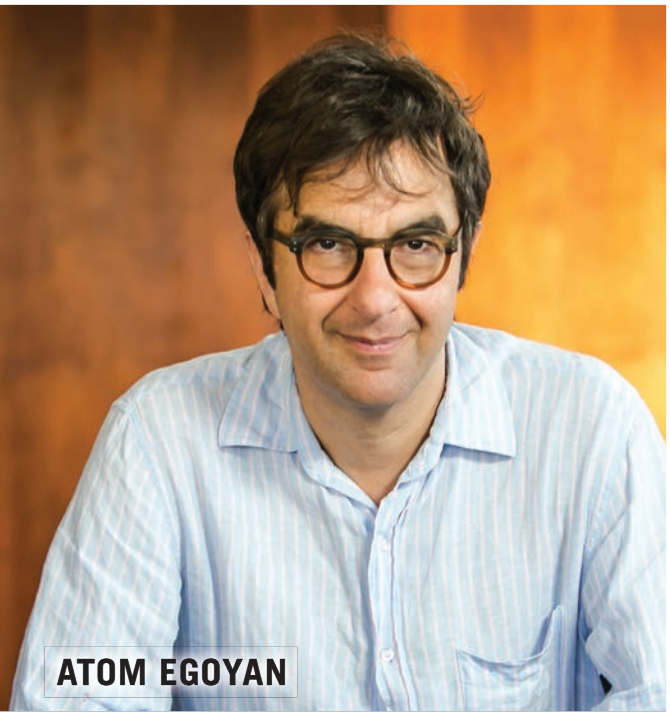
THE Hollywood REPORTER
CANNES DAILY №3
MAY 16, 2014
THR.COM/CANNES





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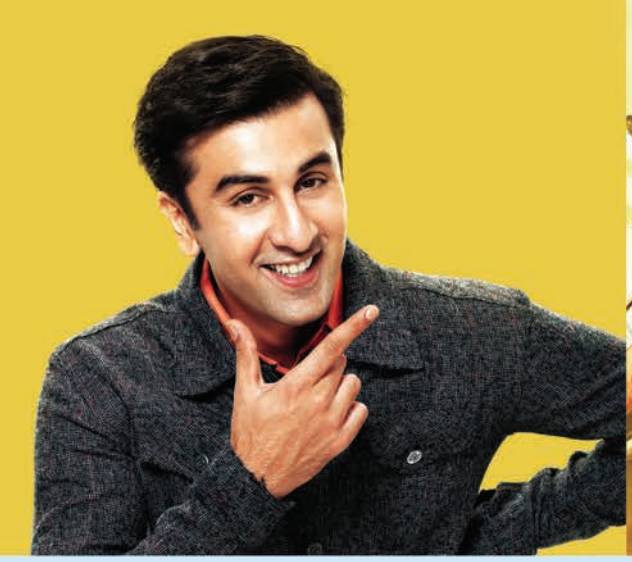

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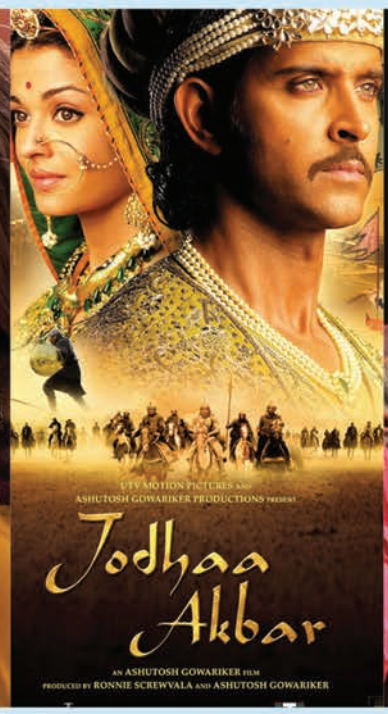
UTV MOTION PICTURES AND
ASHUTOSH GOWARIKER PRODUCTIONS PRESENT
Jodhaa Akbar
AN ASHUTOSH GOWARIKER FILM
PRODUCED BY RONNIE SCREWVALA AND ASHUTOSH GOWARIKER

MAY 16, 2014
THR.COM/CANNES | CANNES | №3

The Hollywood Reporter

CANNES WEATHER AND HIGH TEMPS
TODAY 71° F 22° C
TOMORROW 68° F 20° C

Nina Screens Despite Lawsuit

By Stuart Kemp

The long-planned market screening of a biopic about legendary jazz singer **Nina Simone** starring **Zoe Saldana** went ahead May 15 despite a lawsuit filed by director **Cynthia Mort** claiming its British production company has hijacked the film.

The suit was filed May 14 in Los Angeles, just hours before U.K. sales and finance banner Metro International unspooled the film to buyers. Mort alleges producer Ealing Studios Enterprises, has breached the terms of her director deal by cutting her out of the final editing process. She seeks a court ruling requiring her inclusion.

CONTINUED ON PAGE 4

GALA GLAM!

Julianne Moore, in town for *Maps to the Stars*, arrived at the May 15 world premiere of Mike Leigh's *Mr. Turner*.

WATTS EYES VAN SANT'S *SEA OF TREES*

By Pamela McClintock

Naomi Watts is in talks to star in **Gus Van Sant**'s Japan-set drama, *Sea of Trees*.

The news that Van Sant is planning to cast the *Diana* star came from the director himself, who showed up at the Plage Royale on May 15 with the film's star, **Matthew McConaughey**, to tout the project to foreign buyers. *Trees*, with a budget of $25 million to $28 million, is one of the biggest titles being shopped at the market.

Watts

Trees is the first sales title from Bloom, the new company launched May 13 by veteran foreign-sales agent **Alex Walton** and **Ken Kao**. Bloom sought to elevate the project's profile by flying in McConaughey, fresh off his Oscar win for *Dallas Buyers Club*,

CONTINUED ON PAGE 4

Bienvenue to France: We're On Strike!

'This year it's really extreme,' says a Cannes regular as demonstrations, delayed flights and anti-Uber protests lead to canceled meetings and missed screenings *By Rhonda Richford and Scott Roxborough*

In baseball it's three strikes and you're out, but in France, three strikes is just another day in the country that has perfected the protest.

Seven unions called for nationwide strikes May 15, and executives still making their way to Cannes found that flights were delayed or canceled across France. Skeleton crews were manning the towers at airports from Paris to Nice, and European air control warned of "extensive delays" across the country, leaving late travelers who had planned to arrive on the second day of the festival stranded.

Philip Moross, CEO of music-rights management firm Cutting Edge Group, was due to fly out of Gatwick in London with his team but instead found himself making a 14-hour roadtrip through the Chunnel and across France after airline officials couldn't guarantee a morning flight.

"We're supposed to be in a meeting with CAA right now," Moross tells *THR*. "But we're tying up a deal with eOne in the morning so we're getting there by hook or by crook."

The team of programmers from the BFI London Film Festival were stranded when their flight into Cannes was canceled, forcing them to rebook on the Eurostar train. "We got some of the last train tickets. It was packed," says **Claire Stewart**, director of the London fest. "They'll get in late Friday. ... There's always something, some protest or strike during Cannes, but this year it's really extreme. It's affecting everyone."

In one of many similar travel-delay tales from this year's festival, a large contingent of Chinese execs missed the May 14 gala premiere for *Grace of Monaco* because of the French labor action.

Some of the lucky few who actually made it to the Nice airport also found themselves stranded, as the local taxi union blockaded the airport for the second day in a row. They are protesting the local arrival of ride-sharing service Uber, which made its debut during last year's Cannes film festival and has now set up permanently on the Cote d'Azur.

Taxi drivers have been striking in Nice and Cannes since May 14.

One determined producer tells *THR* he convinced a cab driver to play scab and drive him into

CONTINUED ON PAGE 4

TAXI: ARTHUR MOLA/INVISION/AP; MOORE: VALERY HACHEVALERY HACHE/AFP/GETTY IMAGES

THR HEAT INDEX

TIMOTHY SPALL
He's hardly your typical leading man, but the British veteran is getting cheers for his eccentric portrayal, full of grunts and harrumphs, as painter **J.M.W. Turner** in **Mike Leigh**'s competition entry *Mr. Turner*.

THIERRY FREMAUX
His choice of opening-night film was universally panned. *Grace of Monaco* might have sounded like a glitzy choice, but everyone, from the House of Grimaldi to the press, gave it a royal raspberry.

KNOW YOUR DEALMAKERS

Tom Ara and **Robert Sherman**
Shareholders, Greenberg Traurig
The law firm has added the finance experts, previously partners at Reed Smith, to its entertainment and media practice. They have worked with clients including The Weinstein Co., Indomina, Cutting Edge and AMBI Distribution.

MEANWHILE, IN THE REAL WORLD ...

- Paramount's *Transformers: Age of Extinction* will have its world premiere in Hong Kong on June 19.
- **Kathryn Bigelow** will direct an adaptation of post-9/11 tale *True American*, with **Tom Hardy** attached to star.
- Universal Music, Sony Music and Warner Music have acquired small stakes in music-app maker Shazam.
- Ailing DJ **Casey Kasem**, missing for two days, was found alive in Washington state.

Cannes Dealmakers Lose Faith in Russia

The Ukraine crisis, a falling ruble, quota talk and new restrictions on content cloud the future of the billion-dollar film market *By Scott Roxborough*

Zvyagintsev's *Leviathan* is in the competition lineup.

Feelings in Cannes about Russian cinema and the Russian film market are a study in contrasts. On one hand, with **Andrei Zvyagintsev**'s much-ballyhooed competition title *Leviathan*, Russia has its best shot at winning a Palme d'Or since **Mikhail Kalatozov**'s *The Cranes Are Flying* took the festival's top honor for the Soviet Union back in 1958. But the ongoing political standoff between Moscow and Ukraine has shaken economic confidence in Russia.

"The Russian ruble has fallen 20 percent compared to last year," says **Alexander van Dulmen**, CEO of A Company, which buys and distributes titles for the Russian market. "But we pay our minimum guarantees in dollars, so with the same admissions, we are getting hit hard."

On top of that, calls by Russian politicians to introduce quotas on foreign films and even ban bad language, sex and violence in movies screened in the country have made distributors and sales companies nervous about the future of the booming market.

"There's a lot of uncertainty. There's geopolitical issues, there's economic issues — no one knows what will happen in the next six months," says **Adrian Politowski**, CEO of Umedia, a producer on festival opener *Grace of Monaco*.

Russia has enjoyed years of double-digit growth, with its 2013 box office jumping 9 percent to $1.3 billion. Presales in the country now account for around 5 percent to 6 percent of the budget of many indie-financed international titles. But several sales execs in Cannes report that Russian buyers are pulling back, looking to push down minimum guarantees for territory deals.

"But the fundamentals of the Russian market remain strong," says Politowski, pointing to figures that show a robust 18 percent jump in box-office revenues in the first quarter. And while nationalist politicians have threatened quotas, few familiar with the local industry believe Russia could produce enough films itself to meet local demand.

"This is a crisis, yes. Things are tough," says Dulmen. "But this isn't the first crisis in Russia. I've lived through two already and usually you end up stronger." THR

Germany's Veronica Ferres Joins *A Three Dog Life*

She'll star opposite John Travolta and Salma Hayek in the big-screen adaptation of Abigail Thomas' best-selling memoir *By Pamela McClintock*

German film and television star **Veronica Ferres** has joined the cast of *A Three Dog Life*, from writer-director **Nick Guthe**.

John Travolta and **Salma Hayek** already are set to play the leads in the big-screen adaptation of **Abigail Thomas**' best-selling memoir about a car accident that left her husband with no memory.

The Solution Group's **Lisa Wilson** is selling the film internationally for producers **J. Todd Harris**, **Clark Peterson** and Guthe.

"As a multi-award-winning actress, Veronica Ferres' attachment delightfully elevates what is already a phenomenal cast with the talented Salma Hayek and incomparable John Travolta already on board," says Wilson. "All of these actors are perfectly cast to breathe life into Abigail's touching story."

Ferres

Adds Guthe: "I am very excited to add one of Europe's most accomplished actors to our cast. It was clear from our first meeting she already knew who this character was and [had an] emotional connection to the material."

Well-known across Europe, Ferres has appeared in more than 20 films, including the 1992 foreign-language Oscar nominee *Schtonk!* She also has starred in several television movies and won numerous awards for *The Manns*, a TV biopic about the family of writer **Thomas Mann**. Her next two films are *Hector and the Search for Happiness*, starring **Simon Pegg**, and *The Giacomo Variations*, in which she stars opposite **John Malkovich**.

Guthe's last film was *Mini's First Time*, a comedy about an escort agency starring **Alec Baldwin**, **Nikki Reed**, **Jeff Goldblum** and **Carrie-Anne Moss**. THR

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DANNY GLOVER

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GENRE: SCI-FI/ACTION
IN POST PRODUCTION
TRAILER SCREENING IN OFFICE

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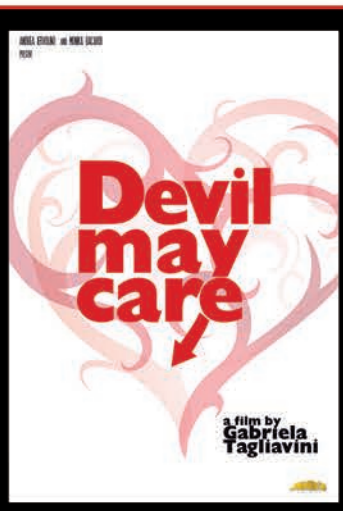
HOPE LOST

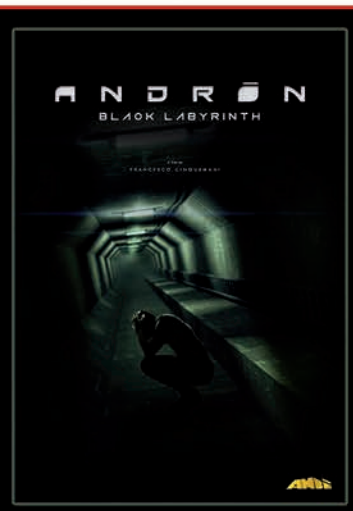
DANNY TREJO
MISCHA BARTON
ANDREY CHERNYSHOV
MICHAEL MADSEN
DANIEL BALDWIN

GENRE: THRILLER
IN POST PRODUCTION
TRAILER SCREENING IN OFFICE

ARCTIC JUSTICE THUNDER SQUAD
(IN DEVELOPMENT)



DAVIL MAY CARE
(PRE PRODUCTION)



ANDRON
(PRE PRODUCTION)

EAST END
(IN PRODUCTION
SELECTED SCENES SCREENING IN OFFICE)

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Nina

CONTINUED FROM PAGE 1

Ealing Studios chief and producer **Barnaby Thompson**, who landed in Cannes on May 15, declined to comment on the suit.

According to the complaint, Mort, a well-known TV writer (*Roseanne*, *Will & Grace*) making her feature directorial debut, spent years getting the project off the ground but was frozen out of key decisions as the $10 million to $12 million project neared completion.

"It's a passion project for everyone involved and we're disappointed with what has happened," responds one source close to the production. "The lawsuit is factually inaccurate. We're considering our options but the film has gone over well. Zoe Saldana has done a terrific job."

Metro International is handling the film as a result of a management buyout last year of Ealing Metro, the sale and finance banner owned by Ealing Studios and financiers Prescience. So it finds itself selling a project now embroiled in a legal spat.

Metro International CEO **Will Machin** says news of the suit made for a "nervous couple of hours." But, he adds, it was business as usual as far as the company is concerned. Buyers polled by *THR* after the screening say they liked the film they saw. THR

McConaughey and Van Sant talked up *Sea of Trees* at the Plage Royale on May 15.

Sea of Trees

CONTINUED FROM PAGE 1

and Van Sant to personally talk up the film.

McConaughey, whose **Christopher Nolan** epic *Interstellar* opens in November, said the script for *Trees* was the best he's read in five years. He'll play an American who travels to Japan's famous "Suicide Forest" with the intention of taking his own life. Instead, he decides to help a Japanese man (**Ken Watanabe**) who has become lost, and the duo set off on a reflective journey.

"It's like [reading] a whole bunch of haikus back-to-back," McConaughey said. "I got the chills, which doesn't usually happen."

Watts would play the wife of McConaughey's character, whose story is told through a series of flashbacks. "There are many different relationships in the film," Van Sant said. "I can only hope that it will look fantastic."

Trees is McConaughey's next movie and will begin production in July or August, Van Sant said. He added that he'd like to shoot in Japan. If not, he's eyeing the Pacific Northwest.

Van Sant said he received **Chris Sparling**'s script from producer **Gil Netter** (*Life of Pi*). CAA and WME arranged financing and are co-repping U.S. rights. Kao, heir to the Garmin GPS fortune, is producing and financing *Trees* through his Waypoint Entertainment. THR

Strike

CONTINUED FROM PAGE 1

Cannes, but the driver agreed to do so only on the condition that he lie down on the backseat so other striking drivers couldn't see him.

But things could have been a lot worse. On May 15, taxi drivers in nearby Nice had planned to come en masse to Cannes and shut down the city but were stopped by state police.

In yet another French labor dispute hitting Cannes, a protester May 14 burst onto the stage of *Le Grand Journal*, disrupting CanalPlus' talk show that broadcasts live from the Croisette during Cannes. (The same show was disrupted during last year's festival by a man brandishing a fake grenade and pistol.) The protestor was objecting to proposed changes in unemployment laws that would force actors, screenwriters and other film-industry workers to work more hours and have a longer waiting period before receiving benefits. The changes are seen as a threat to the sort of independent auteur films that Cannes adores.

"Indie productions will die if [the government] goes in this direction," says **Sarah Gurevick**, cofounder of the Maison des Scenaristes, which supports independent screenwriters.

Whatever Hollywood and Cannes industry attendees might think of France's striking culture, more often than not the demonstrations have their desired effect. In the leadup to Cannes, the newly formed association of Anglo-Subtitlers in France boycotted **Andre Techine**'s out-of-competition film *In the Name of My Daughter* because the French production company handling the film, offerred to pay just $1.50 a subtitle for the English translation, which is barely a quarter the French union rate. The protest worked. the company renegotiated the subtitling with two members of Anglo-Subtitlers in France at satisfactory rates. THR

"It takes 10 hours to get to L.A. and not 14. I should have just gone there!"

MOROSS, who was forced to take the Chunnel to Cannes

Katzenberg: Here There Be *Dragon 2*

By Alex Ritman

No Cannes is complete without some sort of elaborate animal-based **Jeffrey Katzenberg** spectacle. **Angelina Jolie**, **Jack Black** and **Will Smith** riding atop a giant inflatable fish in the Mediterranean (*Shark Tale*, 2004), **Jerry Seinfeld** leaping from the roof of the Carlton in a bumblebee outfit (*Bee Movie*, 2007) and Black (again) showing off his martial arts with 40 oversized pandas (*Kung Fu Panda*, 2008); the Croisette has experienced its fair share of flashbulb-friendly pandemonium orchestrated by the DreamWorks Animation CEO.

This year, the "Katzenberg stunt" box was ticked early to promote *How to Train Your Dragon 2*, which premieres here May 16. And while the spectacle might not have required the most imagination, it certainly caused enough madness to be considered a success.

With hundreds waiting outside the Marriott, the doors swung open shortly after 4:30 p.m. on May 15 and out stepped (or rather, crawled) the film's star Toothless the dragon, flanked by voice actors **America Ferrera**, **Djimon Hounsou** and **Jay Baruchel**, plus a cohort of security guards. Katzenberg, clad in black trousers and his trademark black V-neck sweater/white T-shirt combo, oversaw the ensuing madness.

"We're going to have about 15 minutes of chaos, and then we can all go home," Katzenberg told Ferrera, Hounsou, Baruchel and the dragon backstage in the Marriott beforehand. And that, almost to the second, is exactly what happened. THR

Dragon 2's Ferrera, Hounsou and Baruchel posed with Toothless the dragon May 15.

MCCONAUGHEY: JOEL RYAN/INVISION FOR BLOOM/AP IMAGES; DRAGON: NICK WALL

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Galloping Horse

CANNESDEALS

KA-CHING! WHO'S INKING ON THE DOTTED LINE AT THE FESTIVAL

IM Global Sings New Anthem With China's Huayi Brothers

By Rebecca Ford

China's Huayi Brothers and film sales and financing company IM Global have closed an international sales output partnership in which IM Global's Anthem division will handle international sales to all of Huayi's Chinese-language productions.

Ford

Wang Zhonglei

"Since we opened our Beijing office last year, gaining a high-profile foothold in the international sales of major Chinese films has been a priority for us, and we couldn't wish for a more dynamic or prestigious partner than Huayi Brothers," said IM Global CEO **Stuart Ford** of the company founded by siblings **Wang Zhongjun** and **Wang Zhonglei**.

The Huayi Brothers titles on Anthem's Cannes slate include the romantic comedy *Women Who Flirt*, starring **Huang Xiaoming** and **Zhou Xun**; a film based on the life of **Jackie Chan**'s parents, *A Tale of Three Cities*; a dramatic story of a child's kidnapping and its aftermath, *Abducted*, starring **Andy Lau**; and *Love on the Cloud*, starring **Angelababy** and **Chen He**.

IM Global's Beijing office is overseen by former Huayi exec **Leslie Chen** and acts as a hub for its various Southeast Asian business activities, including its Apsara pan-Asian distribution business and the company's extensive rights-licensing business across the region.

The company also is launching sales in Cannes on big-budget Jackie Chan English-language thriller *Civilian*, to be directed by **Peter Segal**, and on director **Lu Yang**'s Chinese-language film *Brotherhood of Blades*.

True Detective Creator Gets Film Financing

Tyler Davidson's Low Spark Films and Jean Doumanian Productions have completed the financing for the upcoming film version of *Galveston*, which *True Detective* creator **Nic Pizzolatto** has adapted from his first novel of the same name. **Janus Metz** will direct the movie about a New Orleans hitman diagnosed with lung cancer who discovers his mob boss has decided to have him killed. **Matthias Schoenaerts** stars.

Spandau Ballet Doc Bought for U.K.

U.K. distributor Metrodome has picked up Spandau Ballet documentary *Soul Boys of the Western World*. The Metro International movie, which focuses on the ups and downs of the 1980s band, was directed by **George Hencken**. Bandmembers **Tony Hadley**, **John Keeble**, **Steve Norman** and **Martin Kemp** are in Cannes for a screening May 16.

Spandau Ballet

Sturgess Suits Up for *Defending the Enemy*

Jim Sturgess will star opposite **Koji Yakusho** in *Defending the Enemy* as a neophyte attorney assigned to defend **General Matsaharu Homma**, charged with organizing the Bataan Death March, in a war-crimes trial. **James Moll** is attached to direct the project, based on the book *A Trial of Generals* by **Lawrence Taylor**. Filmbridge International is overseeing financing and worldwide distribution.

Josh Radnor, Ashley Greene Films Head to Germany

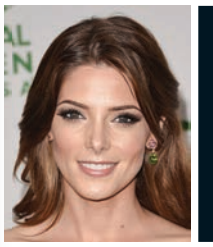
German independent distributor Tiberius Film has struck two deals in Cannes: It has picked up The Weinstein Co.'s thriller *Kristy* with **Ashley Greene**, as well as *Afternoon Delight* from Premiere Entertainment. *Delight* stars **Josh Radnor** and **Juno Temple** and revolves around a stay-at-home mother who visits a strip club to spice up her marriage.

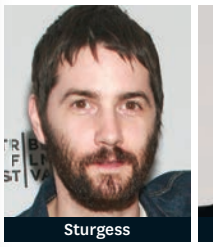
Arclight Brings Jason Alexander Musical to Market

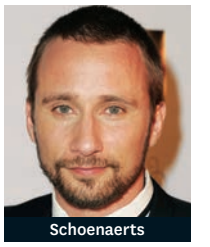
Arclight Films has acquired musical comedy *Lucky Stiff*. **Jason Alexander** and the late **Dennis Farina** co-star in the comedy from New OZ/Branded Pictures Entertainment stars. **Christopher Ashley** is directing the film about a young down-and-out British shoe salesman (**Dominic Marsh**) who is instructed to take his dead American uncle (**Don Amendolia**) to Monte Carlo for a week of fun.

Zeitgeist Takes U.S. Rights to Israeli Comedy

Zeitgeist Films has picked up U.S. rights for the dark Israeli comedy *Zero Motivation* from German sales group The Match Factory. The first feature from director **Talya Lavie** follows the everyday life of a unit of young female Israeli soldiers.


Ashley Greene
Her Weinstein Co. thriller *Kristy* goes to Germany.


Sturgess


Schoenaerts

Thailand's GTH Sells *Swimmers* Across Asia

Thai studio GTH, which produced last year's local box-office record-breaker *Pee Mak*, has sold its new horror project *The Swimmers* to much of Asia. Directed by **Sophon Sakdaphisit**, it tells the story of two swimming stars who fall for the same girl and encounter supernatural activity in the pool.

Kids Flick *7th Dwarf* Goes to Russia, Mideast

German sales outfit Global Screen has closed multiple deals for two of its 3D animated kids features: the fairy-tale mashup *The 7th Dwarf* and biblically inspired comedy *Ooops! Noah Is Gone*. Both titles sold for Russia and CIS, Latin America, the Middle East and multiple territories in Southeast Asia.

The 7th Dwarf

Broad Green Picks Up U.S. Rights to *10.000 Km*

Broad Green Pictures has acquired U.S. distribution and international sales rights from Visit Films for **Carlos Marques-Marcet**'s feature debut *10.000 Km*. The film, which opens May 16 in Spain, follows two young lovers, one of whom leaves for a yearlong work opportunity in L.A.

Monkey King Reloaded Coming to Myanmar

Hong Kong sales firm Media Asia has sold **Yip Wai Ching**'s *Monkey King Reloaded* to Saran Media in Turkey and Golden Yellow Tree from Myanmar, which also bought Media Asia's *Helios*. THR

SC FILMS INTERNATIONAL | CANNES

NEW TITLES

YELLOWBIRD (3D) (aka GUS)

Post production | NEW FOOTAGE

ANIMATION / ACTION ADVENTURE

Voice: Dakota Fanning, Seth Green, Danny Glover, Elliot Gould

Director: Dominique Monfery, Chrisia De Vita

Producer: TeamTO

Delivery: Q4 2014

ANIMAL CRACKERZ (3D)

In-production | NEW CAST

ANIMATION / ACTION ADVENTURE

Cast: John Leguziamo, John Cleese, Samantha Bee, Jim Cummings

Director: Ross Venokur

Producer: John H. Williams, Dan Krech

Delivery: Q2 2015

CHARMING (3D)

In production | NEW TITLE

ANIMATION / FAMILY

Producer: John H. Williams *(Shrek)*

Director: Ross Venokur *(Animal Crackerz 3D)*

Writer: Lenore Venokur *(Animal Crackerz 3D)*

Cast: Prince Charming, Snow White, Cinderella, Sleeping Beauty.

Delivery: Q1 2016

SCREENINGS

JUNGLE SHUFFLE (3D)

Completed | SCREENING

ANIMATION / ACTION ADVENTURE

Voice: Rob Schneider, Drake Bell

Producer: Wonderworld Studios, Avikoo Studios

Korea release: CJ Entertainment

SCREENING
Fri 16th May – 09.30am – Star 4

BULLET

Completed | SCREENING

ACTION / THRILLER

Director: Nick Lyons

Producer: Matthew Joynes, Robert Rodriguez

Cast: Danny Trejo, Jonathan Banks, Julia Dietze

UK – Sony

SCREENING
Sun 18th May – 13.30pm – Star 4

THE LAST SHOWING

Completed | SCREENING

PSYCHOLOGICAL THRILLER

Cast: Robert Englund, Finn Jones, Emily Berrington

Writer/Director: Phil Hawkins

SCREENING
Mon 19th May – 15.30pm – Star 4

CANNES: La Brise | 3rd Floor | 24 La Croisette | +33-4-9339-8987

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2014 Cannes Lineup

FEATURES

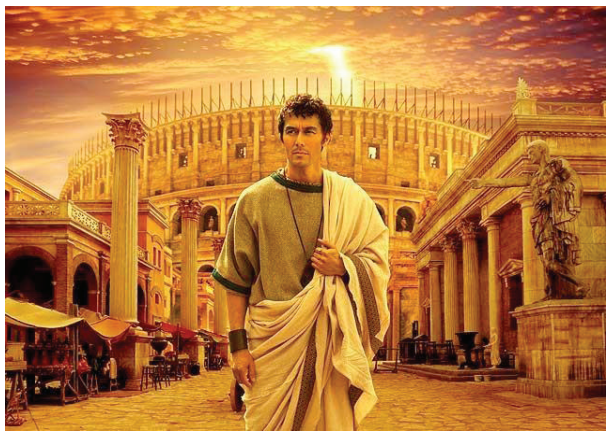
TEAM BATISTA THE MOVIE -The Portrait of Kerberos-

チーム・バチスタ FINAL ケルベロスの肖像

Directed by Kazunari Hoshino *<Medical suspense & spectacles>*

The film is based on the bestselling medical mystery that sold over 10 million copies. The popular drama series, “Team Batista” starkly portrayed issues facing modern medicine with an electrifying cast playing out an intricately plotted mystery.
The most complex mystery in “Batista” history is about to begin!!

Cast: Atsushi Ito, Toru Nakamura, Tori Matsuzaka, Hidetoshi Nishijima, Chiaki Kuriyama | March 29, 2014 | http://batista-movie.jp/ | 127 minutes



THERMAE ROMAE II テルマエ・ロマエ II

Directed by Hideki Takeuchi *<Time Travel Bath Comedy>*

The greatest <bath> movie of the century returns with a miracle!
Commissioned to build a thermae for gladiators in the Colosseum, Ancient Roman bath architect Lucius struggles for inspiration and time slips once again into modern-day Japan (but only into baths). The stage is set for the most spectacular bath comedy extravaganza the world has ever seen!!

Cast: Hiroshi Abe, Aya Ueto, Kazuki Kitamura, Riki Takeuchi and more!
April 26, 2014 | http://thermae-romae.jp | 113 minutes

CLIMBING TO SPRING

春を背負って Directed by Daisaku Kimura

<You will find your place in trekking your life>

"Everyone carries some sort of burden in life."
A beautiful story of "family" set in a majestic natural landscape 3,000 meters-high haute in Mt. Tateyama. The long-awaited new film by director and legendary acclaimed cinematographer Daisaku Kimura of "Mt. Tsurugidake."

Cast : Kenichi Matsuyama, Yu Aoi, Etsushi Toyokawa
June 14, 2014 | http://haruseotte.jp/ | 116 minutes

MAIKO, A LADY? (Tentative) 舞妓はレディ

Directed by Masayuki Suo

<Maiko is Geisha-trainee Musical Comedy/Drama>

18 years after "Shall We Dance?" which became a big hit in Japan and US, Director Masayuki Suo's entertainment masterpiece will take you to superb Geisha District in Kyoto!! A story of one girl's dream to attain the unattainable by becoming a geisha. This depiction of one young girl's battle with adversity, filled with laughter, tears, song and dance will be sure to entertain audiences everywhere!

Cast: Mone Kamishiraishi, Hiroki Hasegawa, Sumiko Fuji
Fall 2014 | http://www.maiko-lady.jp/

THE MOLE SONG -Undercover Agent REIJI-

Directed by Takashi Miike　土竜の唄

<Takashi Miike's GUTBUSTER Action Comedy>

A very unpredictable undercover cop comedy -- where something crazy happens every five minutes!!
Starring Toma Ikuta × Director Takashi Miike × Screenplay Kankuro Kudo!!

Cast: Toma Ikuta, Riisa Naka, Takayuki Yamada, Yusuke Kamiji, Takashi Okamura, Shinichi Tsutsumi　|　February 15, 2014　http://mogura-movie.com/index.html　|　130 minutes

ⓒNoboru Takahashi / Shogakukan

THE ROUND TABLE　円卓

Directed by Isao Yukisada　*<A Naughty Girl's Summer Diary>*

Frustration, laughter and rage - all in Osaka dialect! Child actress Mana Ashida, a national idol and also appeared in "Pacific Rim", plays the slightly eccentric, dark heroine Kokko. This story is for all you adults looking to find that special thing that you've lost.

Cast: Mana Ashida, Shu Ito, Misato Aoyama, Jingi Irie, Ryuhei Maruyama
http://entaku-movie.jp/　|　June 21, 2014　|　113minutes

TOKYO LOSERS **(a.k.a. I Hate Tokyo)**　上京ものがたり

Directed by Toshiyuki Morioka

<but losers have their ways of battling, too.>

I HATE Tokyo, but my dreams come true some day in some way!
This is encouraging film for young audiences like "BOUNCE".

Cast: Kie Kitano, Sosuke Ikematsu, Asaka Seto
http://jyokyo-movie.com/　|　109 minutes |

ZOMBIE TV

Directed by Yoshihiro Nishimura

ZOMBIE TV is the splatter-ific new zom / com / omnibus from the fertile and twisted mind of acclaimed cult filmmaker and special effects makeup genius Yoshihiro Nishimura (TOKYO GORE POLICE, HELLDRIVER, THE ABCs OF DEATH, GOTHIC & LORITA PHSYCO).

DOCUMENTARY

KANZABURO the movie

Directed by Tsukuru Matsuki　映画　中村勘

Twenty years of intimate coverage and prolific film footage reveal the essence of *Kabuki* actor, Kanzaburo Nakamura XVIII
What drove this extraordinary *kabuki* actor?
What was his message?
He gave his life to *kabuki.* What did he accomplish?
Thoughtfully selected scenes from thousands of hours of footage offer insight into the true essence of a historical legend.

Opened December 21, 2013　|　New, Available WW

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PONY CANYON

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Friday, May 16
3:30 pm • Lerins 1
ALSO: Saturday May 17
12:00 pm • Lerins 2
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EXECUTIVE PRODUCERS SCOTT HOLROYD PADDY CULLEN PRODUCED BY MICKEY LIDDELL JENNIFER MONROE PRODUCED BY PETE SHILAIMON WRITTEN BY KARL MUELLER DIRECTED BY CHRISTIAN E. CHRISTIANSEN
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CINEMA MANAGEMENT GROUP

Ethan Hawke and Asa Butterfield in *Ten Thousand Saints*

Set against the backdrop of 1987 New York, *Ten Thousand Saints* is a multigenerational story of adoption, teen pregnancy, drugs, hardcore punk and adults who refuse to grow up. Butterfield plays a troubled teenager living in Vermont with his adopted mother until he's sent to Manhattan to reconnect with his biological father (Hawke). They soon find themselves having to take care of a pregnant teenager (Hailee Steinfeld). Emile Hirsch, Emily Mortimer and Julianne Nicholson also star in the drama, which The Solution Group is selling to foreign buyers in Cannes. Bob Pulcini and Shari Berman directed the film, which is in postproduction.

KING OF POP DOC HOPES TO THRILL

By Stuart Kemp

A documentary that takes a behind-the-scenes look at **Michael Jackson**'s final magazine cover shoots — and the struggles the scandal-shrouded pop icon endured to make them happen — is being touted to international buyers.

Directed by **Craig J. Williams**, *Michael: The Last Photo Shoots* is billed as an intimate story told through the eyes of Jackson's closest friends, photographers and stylists, who helped Jackson prepare for his 2007 U.S. comeback after several years of living in seclusion overseas.

In September 2007, photographer **Bruce Weber** and *Vogue* fashion editor (and Jackson's personal stylist) **Rushka Bergman** captured Jackson for the 25th anniversary of the release of *Thriller*. Later that month, the King of Pop did another shoot with celebrity photographer **Matthew Rolston** for the cover of *Ebony* magazine. It was his first U.S. interview and magazine feature in more than a decade.

Jackson posed for celebrity photographers as he prepared for a 2007 comeback.

L.A.-based sales and financing banner Lightning Entertainment has acquired overseas sales duties to the project, announced its general manager **Ken DuBow**.

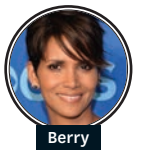
"We see Michael Jackson as influential and powerful today, nearly five years after his death, as ever before," says DuBow. "For fans of Michael, and there are millions around the world, this documentary gives a rare behind-the-scenes look into his life, and access to those closest to him. It's a powerful piece of work and we're happy to be representing the film in Cannes." THR

Halle Berry in *Kidnap* Drama for Lorenzo

By Pamela McClintock

Halle Berry will star in the thriller *Kidnap*, playing a mother who will stop at nothing to rescue her kidnapped son.

Lorenzo di Bonaventura's di Bonaventura Pictures is producing alongside **Erik Howsam**. CAA packaged the movie and represents domestic rights as well as Berry. Lotus Entertainment is selling the project internationally and will shop *Kidnap* to foreign buyers at the Cannes Film Market. **Luis Prieto** (*Pusher*) will direct from a script by **Knate Gwaltney**. Berry and her producing partner **Elaine Goldsmith-Thomas**, who run 606 Films, will executive produce *Kidnap* alongside **Joey Tufaro**; **Colin Bates**; Silver Reel's **Claudia Blumhuber** and **Florian Dargel**; and Lotus chiefs **Bill Johnson** and **Jim Siebel**.


Berry

Kidnap marks the second time Lotus, di Bonaventura and Silver Reel have collaborated, after *Sympathy for Mr. Vengeance*, a remake of the **Park Chan-wook** film, which is in development. THR

THR at Cannes

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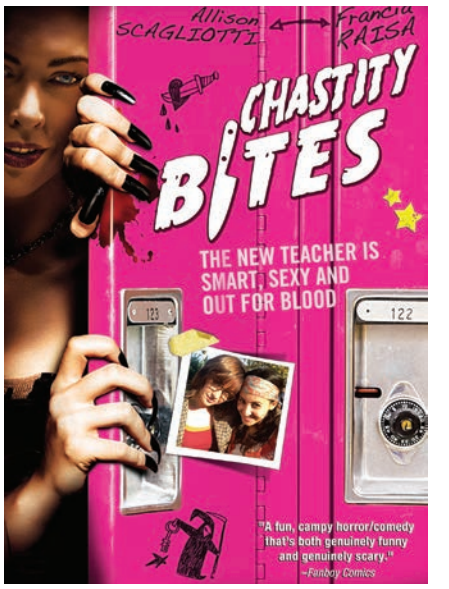
THE 2014 CANNES POSTER AWARDS

Vampire Edition

THR PAYS TRIBUTE TO THE MOST AMUSING AND OVER-THE-TOP PROMOTIONAL MATERIALS FROM THE FESTIVAL'S MARKET

MOST EVIL CONTACT LENS

My Immortal **(USA, Czech Republic, Germany)**
Featuring swastikas on a poster is allowed only in three instances:
1) History channel docs
2) Historical films about World War II
3) Hitler's home movies
It's pretty clear this doesn't fall into any of those categories.



BEST WINONA RYDER VEHICLE

Chastity Bites **(USA)**
Who knew there was a prequel to Ben Stiller's 1994 Gen X classic in the works? In this one, perhaps a teen Lelaina Pierce tangles with a vampire teacher who's got evil plans for her. "I'm not going to work at the Gap for Chrissake!" No, Lelaina, that's not it.

WORST HOMAGE TO *TWILIGHT*

Bloody Sin **(Italy)**
Like the poster says, these ghouls don't bleed … they sparkle! Aren't there better ways to rip off a franchise?

MOST HEAVILY WEAPONIZED

Paramilitary Vampires **(Colombia)**
It's not enough that they're immortal, have superspeed and can kill humans in a matter of minutes? They really need guns too?

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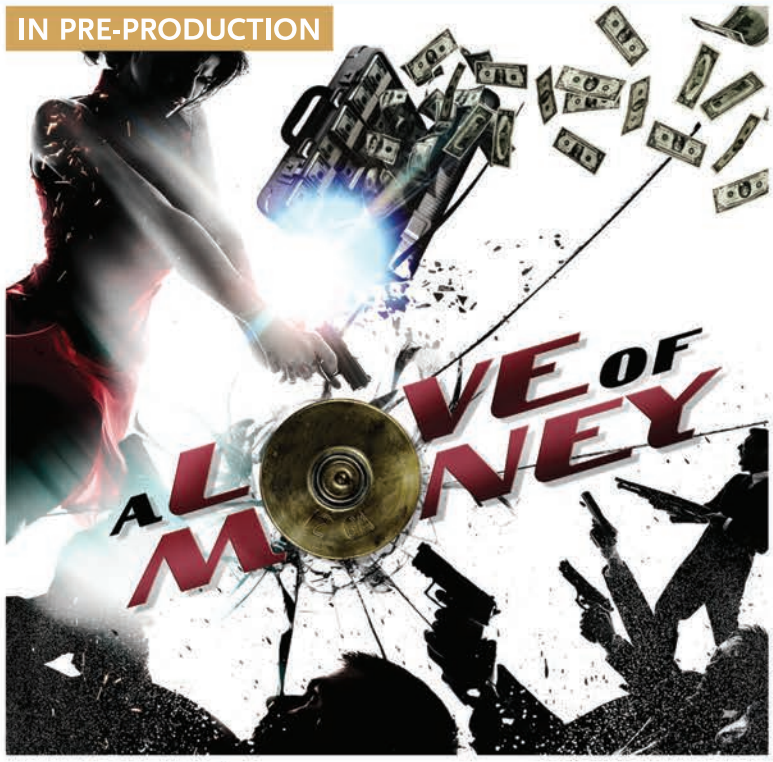
NEW TITLES

IN PRE-PRODUCTION



CRIME / ACTION credits not contractual
SAMUEL L JACKSON ALAN CUMMING LUKE TREADAWAY

A crooked investment manager has been running a successful, yet rather lucrative, scam for years, but when her luck runs out she plots an escape with $25M in stolen cash. With mafia money in the mix, she catches the attention of two organized crime detectives who need her to bring down major crime syndicates. Unbeknownst to her, her informant wants a piece of the pie too. But they are not the only ones interested in the cash. A series of hit men are on the money trail, each willing to risk it all for A LOVE OF MONEY.

IN DEVELOPMENT

SPY THRILLER **JAMES D'ARCY ABIGAIL SPENCER**

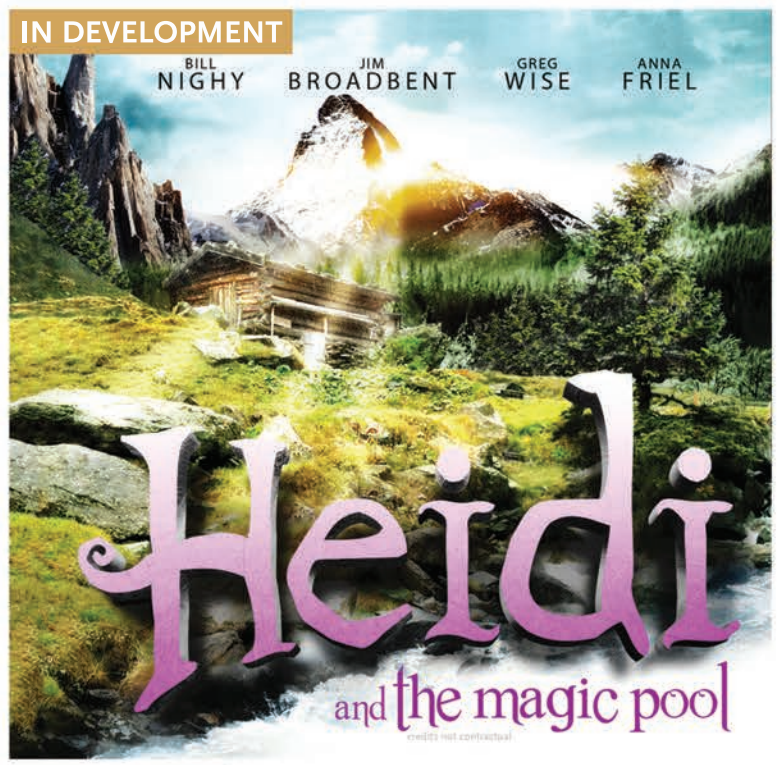
A veteran spy is sent undercover in Syria to smuggle a chemical weapons scientist and his family out of Damascus. Within days of his arrival he realizes he's being followed, his partner doesn't show, his local contact disappears, and a group of men are trying to kill him. It is not long before his routine mission unravels to reveal a string of murderous conspirators. Marked for death and caught in a maddening puzzle, he must race for survival.

IN DEVELOPMENT

FAMILY COMEDY credits not contractual
KEIRA KNIGHTLEY EWAN MCGREGOR STEPHEN FRY

The legendary Kingdom of Camelot, King Arthur has defeated Morgana and the wall of molten fire -Glaurung, aided by the magical powers of Excalibur and Merlin. In the calm after the storm the kingdom awaits the anticipated wedding of King Arthur, Morgana however has other plans fuelled by vengeance and the only hope for Camelot lies with Tom Thumb – one of it's tiniest, but most resourceful, athletic, brave and clever citizens.

IN DEVELOPMENT



FAMILY credits not contractual
BILL NIGHY JIM BROADBENT GREG WISE ANNA FRIEL

Heidi, a free spirited 12 year old girl, lives an idyllic life in the mountains with her Grandpa. In a turn of events she is sent to live with Clara, the daughter of a wealthy Professor. When Heidi discovers the Governess is slowly poisoning Clara in an evil plot to marry the Professor, the girls escape to an ancient grotto called The Magic Pool. With the Governess after them, Heidi promises they are safe, but fate has other plans.

CANNES OFFICE: 22 Boulevard de la Croisette. Entry off Rue Mace, 2nd Floor

CARNABY SALES & DISTRIBUTION

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About Town

Opening Night Gala
MAY 14

1

2

4

5

6

3

1 Zoe Saldana (in Victoria Beckham), whose biopic *Nina* about Nina Simone is being shopped at the market, hit the carpet for the *Grace of Monaco* opening-night gala.

2 Zhang Ziyi accessorized her geometric Stephane Rolland couture dress with Chopard jewelry.

3 Blake Lively (in Gucci Premiere and Lorraine Schwartz jewelry) was in Cannes to support husband Ryan Reynolds, who stars in competition title *The Captive*.

4 French actress Chiara Mastroianni, whose father, Marcello, adorns this year's Cannes poster, and Alfonso Cuaron officially kicked off the festivities.

5 "I never cared that much about clothes when I was young," said Jane Fonda (in Elie Saab couture). "The fact that I'm being called a style icon at age 76 is remarkable — and also very, very fun."

6 "It was such a great opportunity to play Maria Callas, so I just jumped," said Spanish actress Paz Vega (with co-star Tim Roth) of her role in *Grace*.

JOEL RYAN/INVISION/AP; ALBERTO PIZZOLI/ALBERTO PIZZOLI/AFP/GETTY IMAGES; VALERY HACHE/AFP/GETTY IMAGES

As the Light Goes Out

Director Derek KWOK
Starring Nicholas TSE, Shawn YUE, Simon YAM, HU Jun, BAI Bing
Genre Action drama

Market Screening
TODAY
2014.05.16 (Fri / Day 3)
9:45am Olympia 7

THAT DEMON WITHIN
64 Internationale Filmfestspiele Berlin Panorama
International HK Film Festival Closing Film
GOLDEN HORSE FANTASTIC FILM FESTIVAL
kosmorama
16 FAR EAST FILM FESTIVAL

That Demon Within

Director Dante LAM
Starring Nick CHEUNG, Daniel WU, Christie CHEN
Genre Psychological thriller

Market Screening
TOMORROW
2014.05.17 (Sat / Day 4)
10:00am Olympia 3

Credits not contractual.

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TAIWAN

Black and White: The Dawn of Justice
Meeting Dr. Sun
The Rice Bomber
KANO
Sweet Alibis

Contact / *Ablaze Image Ltd.*
June Wu junewu@ablazeimage.com

Official Selection- Cannes Classics

Dragon Inn

Contact / *Chinese Taipei Film Archive ctfa@mail.ctfa.org.tw*

A World Classic Brilliantly Restored in 4K

龍門客棧 Dragon Inn
A King Hu Film

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TAIWAN CINEMA
Festival de Cannes
Marché du Film
Palais Level 01 Booth 26.02
Tel: +33 (0)4 92 99 81 42

CINEMA

The Losers Silence

Contact / *Joint Entertainment International Inc.*
James Liu james@j-ent.com.tw

A Rolling Stone

Contact / *Maison Motion, Inc.*
Han T. Sun han.sun@maisonmotion.com

One Minute More

Contact / *Encore Film Co., Ltd.*
Jessica Chen jessica@zeusfilm.com

Bing Du (Ice Poison)

Contact / *Flash Forward Entertainment*
Patrick Mao Huang patrick@ffe.com.tw

TWA-TIU-TIANN

Contact / *Green Film Production*
Gisele Yeh ching.yeh@greenfilm.com.tw

The Boar King

Contact / *Swallow Wings Films Co., Ltd.*
Gene Yao gene448@gmail.com

Anywhere Somewhere Nowhere

Contact / *Creative Century Entertainment Co., Ltd.*
Jove Lin jove@creativecentury.tw

The ARTI: The Adventure Begins

Contact / *Puppetmotion Entertainment Co., Ltd.*
Ryan Fu ryan@pili.tw

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About Town

RAMBLING REPORTER *By Gary Baum*

How *The Expendables 3* Plans to Conquer the Croisette

Not since the Vichy regime have foreign tanks arrived in France with the kind of audacity that will be marshaled May 18, when **Avi Lerner** and **Mark Gill** of *The Expendables 3* backer Nu Image/Millennium send a military hardware parade down the Croisette. They've wrangled 14 of their stars and will install them in a pair of Soviet-made BTR-60 tanks shipped in by ferry from the U.K. by a private collector. "Cannes is about spectacles so it's about creating a spectacle," says Gill. Unsurprisingly, the bureaucratic approval process, which began last November, has been extensive: Rubber tires had to be installed ("treads would chew up the road") and the gun turrets had to be removed ("it's OK to have a tank, but not one that could take out a wing of the Carlton"). The producers also agreed to having the national police serve as escorts. "They need to ensure the tanks don't go back and take over France," says Lerner. "Between **Mel Gibson**, **Sylvester Stallone** and **Harrison Ford**, I think they could take Paris."

Lambert and Kidman took a spin May 14.

Jeffrey's Date With Harvey

Harvey Weinstein's date to *Vanity Fair*'s Oscar party in March was his gorgeous ex-model wife, **Georgina Chapman**. But for the magazine's May 17 party at the Hotel du Cap, he'll be stepping out with someone else. Cannes regular **Jeffrey Katzenberg**, in town for DreamWorks Animation's world premiere of *How to Train Your Dragon 2* (and one of his trademark pre-screening marketing stunts), tells *THR* that he and the *Grace of Monaco* distributor are going together. Question: Who is who's plus one?

Dancing With the Stars

When Cannes host **Lambert Wilson** suddenly marched up to **Nicole Kidman** in the audience of the gala premiere for *Grace of Monaco* on May 14 and asked her to dance — mentioning they'd cut a rug together some years back — she graciously got up and samba'd, swaying her hips for a few seconds with him. She did it so well, everyone in the audience assumed they had rehearsed. "We didn't!" Kidman insisted to *THR* at the Palais dinner after the film. "He told me he might do something like that — and I begged him not to! But when he did, I couldn't just leave him standing there. I had to dance, so I did, and it was fun. But it was a bit embarrassing. Still, I'm a good sport. You've got to be a good sport, right?" — WITH ADDITIONAL REPORTING BY MERLE GINSBERG AND ALEX RITMAN

Weinstein

Katzenberg

Henri Behar
Festival Moderator

Behar, who's overseen the raucous festival press conferences for 44 years (including that Lars von Trier moment in 2011), shares highlights with *THR*.

Any international incidents?
Ken Loach's *Hidden Agenda* [in 1990] had Americans in Ireland. It turned into a battle between the conservative British press, the liberal British press and the Irish press. Ken Loach and Frances McDormand looked like they were watching a tennis game. I was like, "OK, can we have a question from anyone who is not from the Irish or English press?" This Greek fella shouted, "Oh, shut up, Henri, we're having tremendous fun!"

What's the craziest thing you've seen?
There was a question for David Carradine [who played Woody Guthrie in 1976's *Bound for Glory*] … A Dutch television guy said, "Oh, you are doing your own singing. Prove it." And David took out his guitar and the entire press corps started singing, "This land is your land, this land is my land."

Any advice for panelists?
Jump in wherever you want — don't wait for a question if you want to contradict the director or a fellow panelist. Do it! — STUART KEMP

FESTIVAL FOOD FACE-OFF

Breakfast Buffets

The buffet is, admittedly, both a French term and invention (dating to the 1700s), referring to the serve-yourself smorgasboard and the sideboard furniture on which it's presented. But the all-you-can-eat ethos of the breakfast buffet is 100 percent American. So it's always fun to observe the begrudging gall with which the Gauls translate the now-foreign concept into their native tongue. *THR* visited Cannes' A-list hotel trio to find out how they fared.

— THE MAJESTIC —

The hotel's brasserie Fouquet's, given to a decor of dark paisley and hushed lamp sconces, nails American can-do service attentiveness, asking "Newspaper? Coffee? Anything special aside from the buffet?" even before you've had a chance to sit down. That exuberance didn't extend to the spread. Sure, a decent, if uninspired, selection of the expected standards was offered: fruits, cereals, charcuterie, bacon and sausage, deliveries from the boulangerie. But the admirably extensive cheese selection was sweaty (how about a glass dome?) and the crepes were tasteless and brittle (maybe they shouldn't be left to wither under heat lamps?). Worse, the coffee was burnt.

— THE MARTINEZ —

Quintessentially Cannes, all swirling mosaic tile, flowing palms and sunlight, the Martinez' indoor-outdoor breakfast setup feels ideal for light meals — croissants (perfectly flaky) and fruit (there's a legitimate spread). A good thing, because unlike its counterparts, there is a distinct lack of festive indulgence to the affair: no gratis champagne, no particularly exotic offerings. Still, alone among the trio, it goes in for the have-it-your-way Americanism of a dedicated omelet maker, and he's plenty capable. The only trouble lies in the so-called hot section, which simply wasn't hot enough. Everything aside from the potatoes — the eggs, sausage, bacon, etc. — was lukewarm. Turn up the burners, *s'il vous plait*!

— THE CARLTON —

Now we're talking: a bright, white, wedding-cake-like space; sprawling food selection that suggests infinitude; and a distinctly cheery, un-French style of service that fits the populist breakfast buffet tradition. (At least on the rather slow day *THR* stopped by on the morning of the *Grace of Monaco* premiere.) All of the basics are on point. But it's the special touches and the smart decisions that place the Carlton above the rest. Bubbly isn't just presented on ice; it's accompanied by madeleines for full Proustian effect. Cured salmon isn't just offered (properly, within a handsome refrigerated shelf); it's presented in three variations, with all of the trimmings, from lemon wedges to chive cream.

ARTHUR MOLA/INVISION/AP (4)

DON'T MISS THE DONUT BY LOOKING THROUGH THE HOLE

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Pret-a-Reporter

WHAT TO BUY, WEAR AND KNOW IN CANNES

by Merle Ginsberg

Above, from left: Jury members Bouquet, Coppola, Hatami and Jeon on May 14. Center: Jury president Campion. Bottom: last year's Cannes jury.

Outside of **Nicole Kidman** and **Diane Kruger**, Cannes jurors aren't normally known for their style. But then, the jury isn't normally as female-heavy as this one. For the May 14 *Grace of Monaco* gala, they pulled out all the stops — and quite eclectically. Ahead of the festivities, jury president **Jane Campion** expressed some wardrobe anxiety: "There's a very high bar to glamour here. I just want to scrape in, you know?" Turning up in a cobalt pantsuit was a bold move, very **Hillary Clinton**, with a little YSL thrown in. **Sofia Coppola** wore her usual black, donning a top and shorts by Valentino. Shorts ascending the Palais steps? *Mon Dieu!* Former Chanel model and actress **Carole Bouquet** donned a Chanel Haute Couture gown, while actress **Leila Hatami** showed amazing individual style by turning up in a brocade jacket and skirt with a 1920s-style cloche hat, but that's because as an Iranian woman, she covers her head in public. Korean actress **Jeon Do-yeon**, meanwhile, amped up the sex appeal in a slinky lace gown. We wouldn't mind having these ladies decide our fashion fate. ...

DRESS DU JOUR

AUDREY TAUTOU
in Prada

Ever the gamine, the French actress managed to outshine sexier dresses in a chiffon tea-length gown at the *Grace* gala. With its unusual graphic print and sheer neckline and sleeves, her frock, which was made specifically for her, showed that fit 'n' flare can be mega-flattering.

Fest's New Twist

Call it the Katniss Everdeen syndrome: messy braided plaits, worn to one side, are ubiquitous on the red carpet — and the last look one would ever expect to go with black-tie gowns, as it's consciously askew and even rustic. Braids have been in vogue for the past few years, but **Jennifer Lawrence**'s *Hunger Games* character has made this one style particularly trendy. At the *Grace* gala, **Adele Exarchopoulos**, **Blake Lively** and even **Nicole Kidman** wore consciously loose, messy braided 'dos — which no doubt took hours to make appear that casual.

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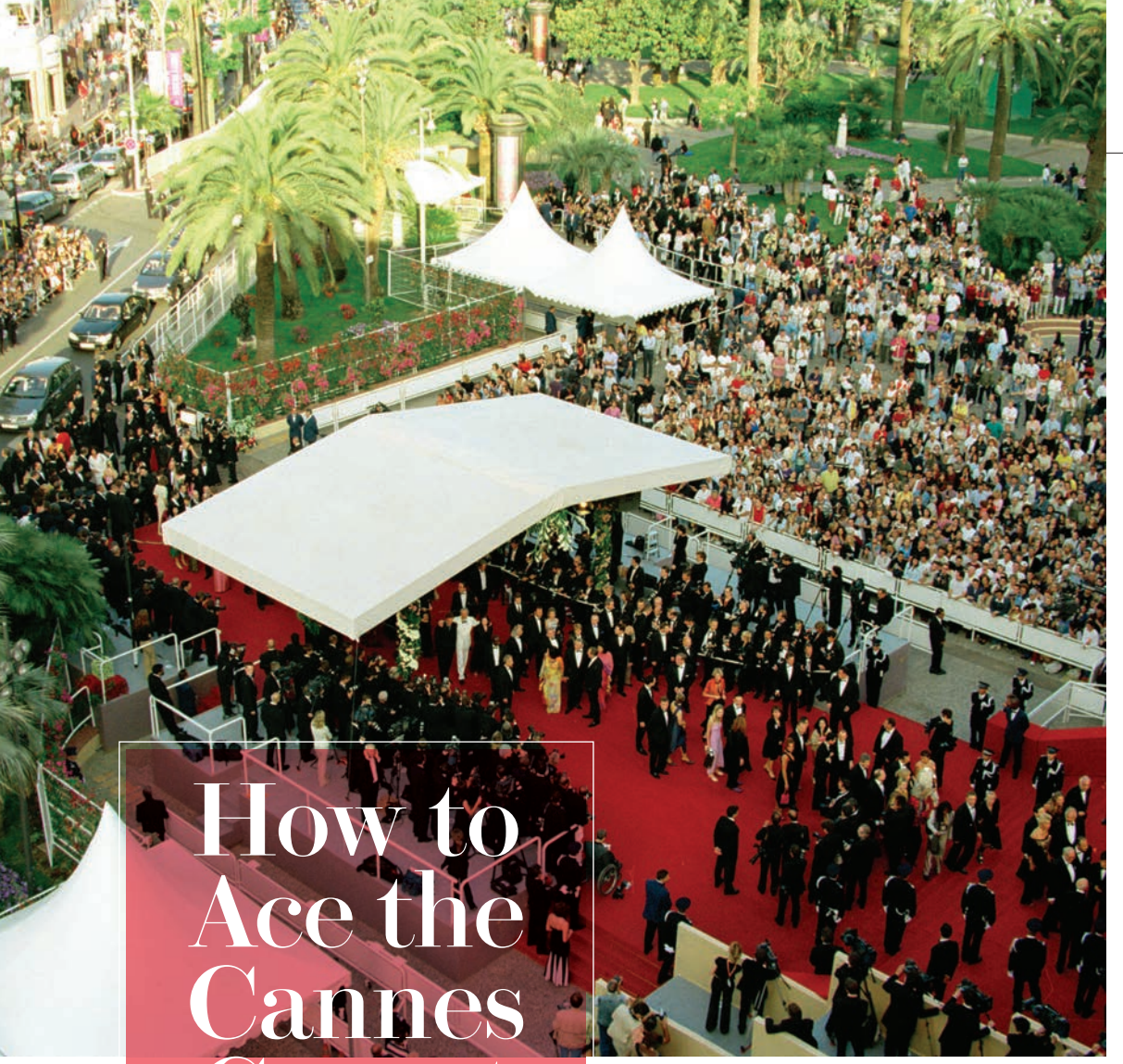

A bird's-eye view reveals the carefully controlled carpet leading to the Palais' Grand Theatre steps.

How to Ace the Cannes Carpet

It's 24 steps to the top but just 4 to get it right. On the world's strictest walkway, even A-listers know: The film is king

By REBECCA FORD

IN 2009, WHEN QUENTIN TARANTINO walked the red carpet in front of the Palais' Grand Theatre Lumiere for *Inglourious Basterds*, the theme song from *Pulp Fiction* suddenly came on over the loudspeaker — and the director broke into a frantic dance, twisting and turning with his star Melanie Laurent. For a moment, everyone watched as the duo bucked the tradition of a formal line dictated on the world's most dignified red carpet (no mani cams here). "I've been dealing with many, many directors over the years, and Quentin is the only one who has a very unique relationship with the audience in France. He's like a rock star," says French publicist Jean-Pierre Vincent.

Order was restored when the Cannes Film Festival's official song, "The Carnival of the Animals," blared, but don't let France's love of the American director deceive you: The Cannes red-carpet premiere is a decorous dance choreographed over decades. Every night, 2,300 invited guests walk the Palais' bright red carpet (which is changed out every day for each official screening) as 285 photographers yell for their attention. Climbing those 24 iconic steps as hundreds of screaming fans look on can make even the most jaded actor go wide-eyed. "It's the Super Bowl of all carpets," says publicist Liza Anderson of Anderson Group PR. "It's as if you're surrounded by an ocean of people as far as the eye can see." And because it is unlike any other red carpet, it comes with its own set of rules — and every actor must watch their step.

1 Dress to Impress ...

The dress code is strictly black-tie — strictly, that is, for the noncelebrity guest. As an attendee, brown shoes with a black tux are enough to get one booted. "On my very first attempt to go, I had to run back to the hotel to leave my big purse," says Sonia Mehandjiyska, Electric Entertainment's head of international distribution, who learned the hard way that only a clutch will do. But celebrities walking the carpet — and sometimes their entourages — can get away with a lot more than the nonglitterati. One veteran publicist says the worst offense he has witnessed was when Michael Pitt showed up in tattered jeans for 2002's out-of-competition premiere of *Murder by Numbers*. "Everybody was surprised, but nobody told him, 'Go back to your room and change,' " says the rep. Actors have been known to get away with a blue suit or a long tie instead of a bow tie. But why risk it? Says Mark Pogachefsky of MPRM Communications, "Always carry a bow tie in your pocket — that's my rule."

2 ... But No One Cares Who You're Wearing

"Sometimes when American actors go to Cannes, they think they'll be doing interviews on the red carpet, but then they find out that's not the case," says Pogachefsky, who has been to Cannes more than 20 times. Many publicists say the Cannes carpet is an easier trek for their stars because there are only two on-camera interview stations, both at the start of the carpet: one for TV Festival de Cannes, the official channel of the fest, and the other for Canal Plus. Didier Allouch, the reporter for the festival's official crew, also will interview celebrities who are not involved with the film being shown, but he is forbidden from asking jury members their thoughts on competition titles.

3 Don't Outshine the Film

The trickiest part of the red carpet is that nothing — and no one — is supposed to outshine the film, which can be especially challenging when a big star is in attendance. Jury members (who in past years have included Steven Spielberg, Nicole Kidman and Robert De Niro) are expected to arrive early so as not to take the spotlight from the cast. When Patricia Arquette attended the 1995 premiere of *Beyond Rangoon*, she brought Nicolas Cage. The newly married couple had not made many public appearances together, and the focus turned to them instead of the John Boorman film. "I've had a few problems with the actress or actor wanting to be with his girlfriend or wife, who has nothing to do with the film. That's a major fight I have quite often," says Vincent, adding that the *Basterds* premiere exemplified how A-list talent should behave. When Brad Pitt arrived with Angelina Jolie, they already had agreed Pitt would walk with his cast then return to walk Jolie down the carpet. "That was the most elegant thing to do," says Vincent.

4 Stay in Step With Tradition

When a film's talent reaches the bottom of the stairs, they walk together up the first half, where they are greeted by Cannes president Gilles Jacob and festival director Thierry Fremaux. This year, Pierre Lescure, who will become president in 2015 when Jacob steps down, is likely to attend many premieres, but he will not take the focus from Jacob by greeting talent. This high-profile meet-and-greet is one of the most important moments on the carpet, say publicists. Usually a director or actor who has been to Cannes before introduces the newcomers. After more photos, the Cannes brass and the stars walk the remaining steps together and pose again for cameras at the top of the stairs. They will stay in the theater's lobby until the seated area is completely quiet. Only then will they take their reserved seats at the center, in row I. Says Allouch, "Cannes is always on time — always." THR

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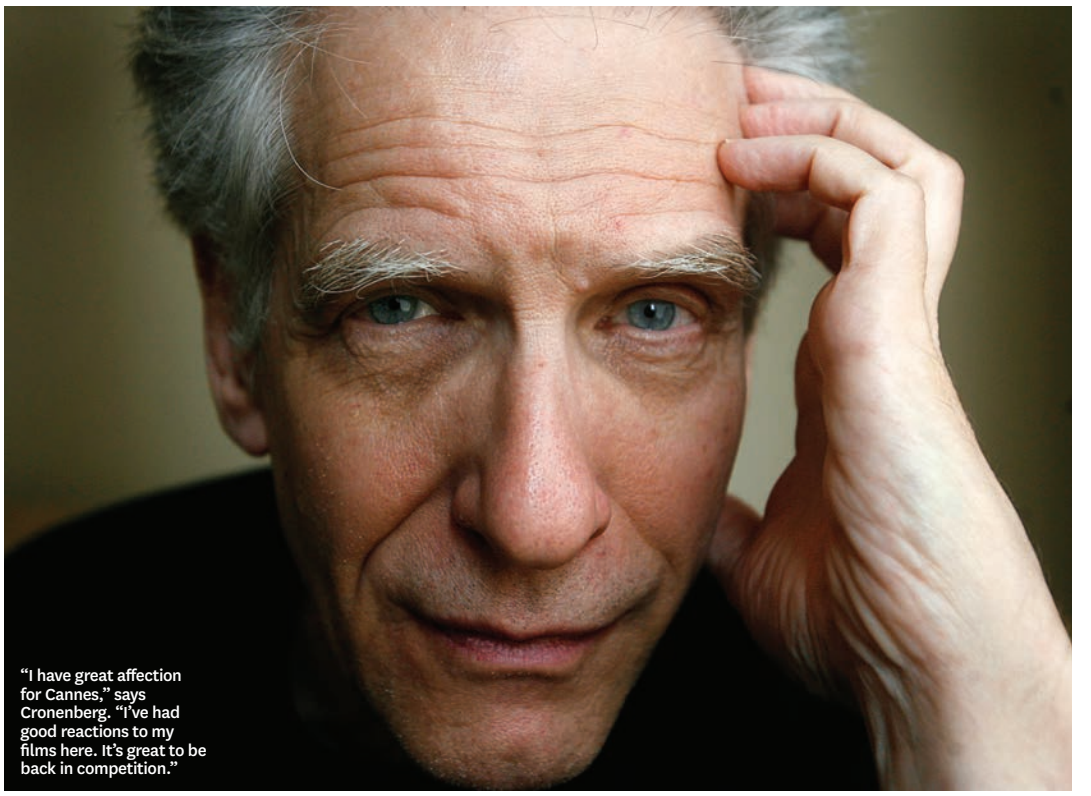
David Cronenberg

Canada's wizard of weird weighs in on the virtues of shooting in Toronto, his long history with Cannes and why he loves making independent films: 'There's no Big Brother' By Etan Vlessing



"I have great affection for Cannes," says Cronenberg. "I've had good reactions to my films here. It's great to be back in competition."

CANADIAN DIRECTOR DAVID Cronenberg is no stranger to Cannes, having received a special jury prize in 1996 and the Carrosse d'Or lifetime achievement award in 2006 in addition to having had five films in competition, including his latest, the Robert Pattinson vehicle *Maps to the Stars*, screening May 19. It is his first feature set in Hollywood, though considering the breadth of Cronenberg's imagination, it is not apt to be a Hollywood like any seen previously onscreen. The 71-year-old director, whom Martin Scorsese has described as a cross between cinematic surrealist Luis Bunuel and macabre painter Francis Bacon, spoke with *The Hollywood Reporter* about his Canadian roots, his preference for an R rating and why it takes so long to make "difficult" films.

Many think of you as an American director, but you are Canadian and have shot practically all of your movies in Toronto. How did that happen?
It's funny, but some people would think of me as a Hollywood director, for whatever reason. I'm definitely not that. Part of what I do, and sort of the rhythm of my filmmaking, involves co-productions between Canada and Europe. Once you do that, you're committed to shooting a lot of the film in Canada or Europe, so there's a pragmatic reason for shooting [in Toronto]. I also have a base of talented people that I work with consistently; I don't want to abandon them for the latest "hot" person in that field. Then you have the nature of Toronto: I often think of it as a character actor who can play many different roles. In the 1970s, a lot of people got upset because Toronto would often be shown as somewhere else — as if that was a bad thing. But in the world of moviemaking, that's a great thing.

***Maps to the Stars* was shot mostly in Toronto, with only five days on location in Los Angeles. Toronto often doubles for New York or Chicago but rarely L.A. How did you pull it off?**
It is tricky. We knew we had to shoot in the summer, and honestly, it was palm trees. There are places in Toronto that look strangely like places in L.A. — there's some very modern houses and architecture. Most of the Toronto shooting took place in a modern hospital or in private residences — that was doable. [We had to] put a bunch of palm trees in the garden, and it worked very well. I've been told many times by friends in L.A. that you could not tell the film wasn't shot entirely in L.A. But those five days were crucial, and [it] was really fun. You know, not too many feature films are being shot in L.A., outside of TV. And it was the first time I shot a film in the U.S. in my entire career.

You made *Maps* for a little more than $13 million. What is your approach to film financing?
Money can be neutral, and as long as the source of the money doesn't involve giving up creative freedom, I don't care where it comes from. In fact, I rather like that independent films are put together like Frankenstein: You get pieces from all over the world, and you stitch them together and hope it ends up being a living organism. That's the financing. But creatively — obviously that's one of the reasons you make independent films, for creative freedom. You don't have studio interference. When I was making [2012's] *Cosmopolis*, [Robert] Pattinson said to me, "I've never seen this before." I said, "You've never seen what?" He said, "You just make all the decisions right here on the spot." I said, "Yeah." I mean, you don't actually have to wait to get memos from the studio. He said he'd never been in a situation where the director did what he wanted, without consultation. I said: "You know, it's just us making this movie. There's no one else — there's no Big Brother."

BY THE NUMBERS

21
Films Cronenberg has directed

$61.5M
Worldwide box office for *A History of Violence* (2005), his highest-grossing film

5
Times in Palme d'Or contention

***Maps* uses novelist Bruce Wagner's screenplay, which satirizes celebrity culture. Does the film skewer Hollywood?**
Some people thought maybe it's based on a novel, but it isn't — it's an original screenplay. It's also very much Bruce; it's very much the kind of writing he has done in his novels. And of course his main subject is Hollywood and L.A. You could describe Bruce as a satirist, to a certain extent, but I think that shortchanges what he does. He's very humanely realistic and emotional as well. I definitely could have played the script as high satire and exaggerated everything, but I really wanted to play against those elements because I thought they would take care of themselves. They are there, strongly, and then I wanted to play with the actors for the reality of it. I want to play it absolutely straight. It is a family drama, in the way many Hollywood stories are. It's very incestuous, the film business. There's not literal incest but that inbred kind of intense, inwardly looking Hollywood story.

The film has been rated R. Are you happy with that?
I worry about an NC-17. I'm very happy with an R — that's where it deserves to be. I need to have the freedom of Bruce's dialogue and his insights into the way people really speak. It's pretty meaty and not PG-13 material.

When viewers see celebrity culture portrayed in *Maps*, will they see a side of Hollywood they find disturbing — or, as with *The Wolf of Wall Street*, will they get caught up in the glitz and glamour?
I don't think people will want to live like the people they see in *Maps to the Stars*, yet they will understand the desires of the characters to live out those lives. It's really, I think, given the emphasis there has been on celebrity culture — I'm thinking of Lindsay Lohan and Paris Hilton and all of that — it would be misleading if one thinks about *Maps* that way. Although the Hollywood business is the backdrop of the story, it

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"there's something so remarkably likable about I Put a Hit on You"
– Film Threat

"it's admittedly hard to resist."
- The Playlist

"I truly wish more films would take this approach... Aaron Ashmore and Sara Canning were great"
- Canadian Film Review

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In *Maps*, Mia Wasikowska plays Agatha Weiss, a pyromaniac recently released from an insane asylum who becomes the personal assistant to a movie star.

really is a lot more universal than that. Yes, it has to do with ambition and identity and striving. But it's not just applicable to celebrity — it's about real people wanting to work and have success and make money and be successful in their field. So you could have rewritten this for people in the automotive industry, or even in the world of finance. There are aspects of celebrity culture, but there's no scenes with paparazzi, for example, or movie premieres.

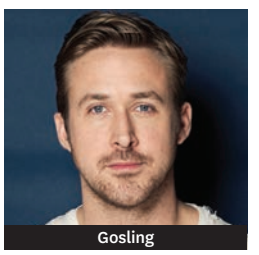
You have a long association with Cannes and are seen as a festival darling. What does debuting a film in Cannes mean to you?
Everybody who has had a film in Cannes and had a long career has also been rejected by Cannes. I submitted [2011's] *A Dangerous Method* to Cannes and they didn't like it, or at least they didn't like it for the slate they were preparing. So I went to Venice. In other words, you can't take it for granted just because, in my case, you've been president of the [Cannes] jury and had three or four films in competition, that your new film is automatically going to be in. I think that's a misunderstanding people have. They're obsessive about their cinema in France and in Cannes. The selection committee is really rigorous. With *A Dangerous Method*, they said, "This isn't what we expected from you." I'd say: "Why would you want me to be predictable? What kind of artist is that, that you can predict everything he will do? Isn't that boring?" But for them, for whatever reason, [*Method*] didn't feel like me to them. I believe later they had some regrets about that.

Older directors often lose their creative edge as their careers progress. At 71, you don't seem to have that problem. Why?
It's a matter of creative force and edge. *Cosmopolis*, which was not a successful film in terms of box office, for me was a really successful film in terms of pushing the envelope of filmmaking. So I'm really very proud and happy with that film. That's the thing: I've never lost sight of why I'm making films. You can lose sight of it. When you get older, for me, you can even get choosier. If a film isn't really exciting, if it's just ordinary, there's no way I'll do it. I don't need the money. Not that I'm rich, but I have enough to live on, and I don't need to do a movie for money — and I don't need to do a movie just to be doing a movie. It has to be something that really pushes my buttons, and *Maps to the Stars* did that. It took 10 years to get it made. The same was true of *A Dangerous Method*, and *Crash* as well. The more difficult, interesting films take 10 years to get made. Eventually I'm going to run out of time, but it takes a project like that to get me interested. So I'm not likely to make a boring film.

David Cronenberg making a boring film — that would generate some scandal.
That would be the bad kind of scandal, absolutely. THR

Egoyan

Dolan



Gosling

O Cannes-ada

From Ryan Gosling to Ryan Reynolds, the Croisette will be crawling with Canucks

THE CANADIANS, TRADITIONALLY low-key on the Croisette, are taking Cannes partying to new heights this year. They will squeeze in several receptions and bashes as they cheer three of their own — Cronenberg, **Atom Egoyan** and **Xavier Dolan** — in competition, with another, **Ryan Gosling**, in Un Certain Regard.

Because much in Cannes happens on the beach, the Ontario Media Development Corp. and the Toronto International Film Festival will co-host a bash on the terrace at La Plage des Palmes on May 16. A who's who of Canadian film is expected, including TIFF's **Piers Handling** and **Cameron Bailey** and OMDC president and CEO **Karen Thorne-Stone**. "We are absolutely delighted to have two OMDC-funded films in competition at Cannes this year," says Thorne-Stone, referring to Cronenberg's *Maps to the Stars* and Egoyan's *The Captive*. "David Cronenberg and Atom Egoyan are truly visionary and talented filmmakers as well as national treasures!"

Others expected to be part of the Canadian contingent include **James Weyman**, OMDC manager of industry initiatives; **Kristine Murphy**, OMDC director of industry development; noted producers **Marty Katz** and **Mark Montefiore**; and filmmaker **Bruce LaBruce**, who will serve as jury president for the fifth edition of the Queer Palm, awarded to the best LGBT-themed film in the Cannes lineup.

A-listers expected include Cronenberg and his *Maps* cast — including **Julianne Moore**, **Robert Pattinson**, **John Cusack**, **Mia Wasikowska** and **Olivia Williams** — and Egoyan and his cast, led by Canadians **Ryan Reynolds** and **Scott Speedman** along with **Rosario Dawson** and **Mireille Enos**. Gosling will unveil his directorial debut *Lost River*, a dark fantasy from Warner Bros. that stars **Christina Hendricks**, **Saoirse Ronan**, **Eva Mendes** and **Matt Smith**.

Dolan, a past Un Certain Regard contender and Queer Palm winner who has made no secret of his desire to move up to the official competition, is expected along with his *Mommy* cast, including **Anne Dorval** and **Suzanne Clement**.

Handling and Bailey will take measure of the competition titles, with Cronenberg's, Egoyan's and Dolan's entries likely to screen in Toronto in the fall as they look to that festival's Roy Thomson Hall to make them awards-season contenders.

Also flying the maple leaf in Cannes will be director **Stephane Lafleur**, whose latest film, *Tu Dors Nicole*, will screen in Directors' Fortnight, and his Quebec stars **Francis La Haye** and **Julianne Cote**. **Remi St-Michel**'s short film *Petit Frere* will bow as part of International Critics' Week, and **Marie-Josee Saint-Pierre**'s animated short *Jutra* will debut in Directors' Fortnight.

In addition to cheering on their filmmakers, the Canadians will network with foreign producers while touting the benefits of co-producing with Canada. The country's generous tax-credit structure, at the federal and provincial levels, sets up well for co-production treaties. — E.V.

Market screenings ▶ Cannes 2014

PERSPECTIVE CANADA

1987
RICARDO TROGI

Production Go Films
Sales Attraction Distribution

16/05 9:30 ▶ Arcades 3

Backcountry
ADAM MACDONALD

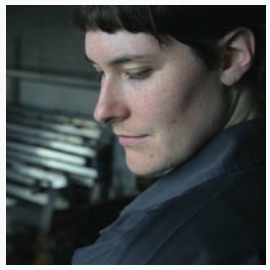
Production Fella Films
Sales Event Film Distribution

20/05 11:30 ▶ Arcades 3

I Put a Hit on You
DANE CLARK
LINSEY STEWART

Production
Lithium Studios Productions
Sales Double Dutch Media

17/05 11:30 ▶ Palais J



Joy of Man's Desiring ▶ Que ta joie demeure
DENIS CÔTÉ

Production Metafilms
Sales Films Boutique

16/05 11:30 ▶ Arcades 3

Kung Fu Elliot
JARET BELLIVEAU
MATTHEW BAUCKMAN

Production Garage Docs
Sales Cargo Film & Releasing

17/05 9:30 ▶ Palais J

Lawrence & Holloman
MATTHEW KOWALCHUK

Production Ameland Films
Quadrant Motion Pictures
Lawrence & Holloman Productions
Sales Ameland Films

20/05 15:30 ▶ Palais H

▶ Official Selection Competition

Maps to the Stars
DAVID CRONENBERG

Production
Prospero Pictures (Canada)
SBS Productions (France)
Integral Film (Germany)
Sales eOne Films International

20/05 9:30 ▶ Arcades 3
Festival screening:
19/05 22:30
▶ Grand Théâtre Lumière

Miraculum
DANIEL GROU (Podz)

Production Item 7
Sales Item 7

18/05 15:30 ▶ Arcades 3

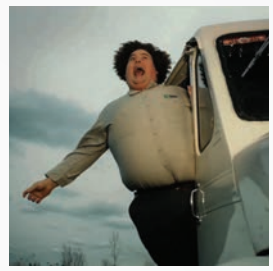
Shayne Laverdière

▶ Official Selection Competition

Mommy
XAVIER DOLAN

Production Metafilms
Sales Seville International

Festival screening:
22/05 12:00 & 21:30
▶ Grand Théâtre Lumière



A Patch Town
CRAIG GOODWILL

Production PopCorn Pictures
Sales Reel Suspects

19/05 15:30 ▶ Riviera 4

Relative Happiness
DEANNE FOLEY

Production
Wreckhouse Productions
Lady Hammond Entertainment
Sales Label Distribution

20/05 17:30 ▶ Arcades 3

Rock Paper Scissors ▶ Roche Papier Ciseaux
YAN LANOUETTE TURGEON

Production
Les Films Camera Oscura
Sales Filmoption International

16/05 17:30 ▶ Arcades 3

▶ Official Selection Competition

The Captive
ATOM EGOYAN

Production Ego Film Arts
The Film Farm
Sales eOne Films International

17/05 17:30 ▶ Riviera 4
18/05 14:00 ▶ Olympia 8
Festival screening:
16/05 22:30
▶ Grand Théâtre Lumière
17/05 12:00
▶ Salle du Soixantième

Three Night Stand
PAT KIELY

Production
Banner House Productions
Vroom Productions
Sales Myriad Pictures

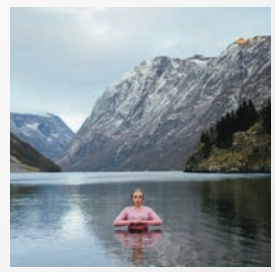
18/05 17:30 ▶ Arcades 3

▶ Directors' Fortnight

Tu dors Nicole
STÉPHANE LAFLEUR

Production micro_scope
Sales Seville International

Festival screening:
20/05 14:30 & 22:15
▶ Théâtre Croisette
21/05 21:30 ▶ Studio 13
22/05 11:30 ▶ Arcades 1



Violent
ANDREW HUCULIAK

Production Media Darling
Amazing Factory Productions
Sales Media Darling

18/05 9:30 ▶ Arcades 3

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SOUTHEAST ASIA: HIGH HOPES FOR FUTURE GROWTH

One of the world's great untapped markets — with 250 million people in Indonesia alone — the region is ready to take a swing at the global film business **BY PATRICK BRZESKI**

WITH A POPULATION OF 620 MILLION, AN expanding middle class and demographics that skew advantageously young, Southeast Asia long has represented one of the world's great untapped growth markets for entertainment. Developments now underway across the region suggest the region's film sector finally is ready to take flight. A recently introduced 30 percent cash rebate on production spending in Malaysia has begun to bear fruit — Netflix is shooting *Marco Polo*, its first original period adventure series, in the country — and the Philippines and Thailand are pondering tax breaks of their own, suggesting a Southeast Asian incentive race to lure more Hollywood projects may be in the offing. Maturing local screen communities, meanwhile, continue to make progress, generating higher-quality festivals and industry events at home and winning more awards at festivals abroad, while also locking down wider distribution and occasionally even dominating Hollywood at the local box office. Crucially, rapid exhibition infrastructure development has meant a growing overall pie for the benefit of all. It's still early days, but the broader trends at work in Southeast Asia are unmistakable: onward and upward.

PHILIPPINES

2013 BOX OFFICE $166.4M
HIGHEST-GROSSING LOCAL RELEASE *It Takes a Man and a Woman*, $9.14M
HIGHEST-GROSSING FOREIGN RELEASE *Iron Man 3*, $14.95M
INCENTIVES None (yet)
FACILITIES Local studio Star Cinema's production facility is regarded as the most active and well-equipped. Post Manila and Outpost Visual Frontier are considered the best post facilities.
RECENT SHOOTS *Pacific Rim* (2013) shot a brief scene in Manila. *The Bourne Legacy* filmed in the Philippines in 2012.
THE PITCH The year 2013 was a breakout one for the Philippines, with more international festival exposure than in any year prior, including four Filipino films screening at Cannes. Factions within the local government are now indicating they would like to build on the industry's momentum by making a bold entry into the international tax incentive game to attract Hollywood productions. In March, a draft bill was introduced to the national legislature that would strengthen the Film Development Council of the Philippines (FDCP), and create a tax credit of 20 percent to 40 percent for foreign productions that shoot partially or wholly in the country. "The bill would not only boost our film location services and make the country attractive and competitive to foreign film projects," says Briccio Santos, chairman of the FDCP, "it would also propel the infrastructure development [that the industry needs]."
TALENT TO WATCH Erik Matti's *On the Job* made a splash in the Directors' Fortnight sidebar in 2013, earning strong reviews. But more significantly for the Filipino film industry, the film was picked up by Well Go USA and XYZ Films for a U.S. release, proving that international sales is a viable path for local filmmakers. Universal Pictures later optioned the rights for a remake. Matti is now at work on a female superhero project, *Darna*, while developing a sequel to *On the Job*.

1

2

1 Malaysia's *Limah's Ghost Goes Home 2*
2 Chui Keng Guan's road movie *The Journey* is the highest-grossing Malaysian film of all time.

MALAYSIA

2013 BOX OFFICE $213M
HIGHEST-GROSSING LOCAL RELEASE *Limah's Ghost Goes Home 2*, $1.79M
HIGHEST-GROSSING FOREIGN RELEASE *Iron Man 3*, $13.90M
INCENTIVES 30 percent cash rebate
FACILITIES Pinewood Iskandar
RECENT SHOOTS Michael Mann's *Cyber*, *Marco Polo* (Netflix original series), *Indian Summers* (the U.K.'s Channel 4)
THE PITCH After big investments, a few false starts and much anticipation, 2014 looks to be the year that Malaysia's film sector finally takes off. The country's flagship $150 million Pinewood Iskandar film studio opened in mid-2013 and its first major project, period adventure drama *Marco Polo*, produced by The Weinstein Co. for Netflix, now is shooting with more than 1,000 extras on set. The hefty 30 percent cash rebate introduced last year by the government for all

Thai studio GTH crushed *Iron Man 3* at the local box office in 2013 with ghost comedy *Pee Mak Prakanong*, grossing $18.1M, more than double Disney/Marvel's Robert Downey Jr. threequel.

1 Vietnam's *Teo Em*
2 Thailand's *Teacher's Diary*
3 Thai hit *Pee Mak Prakanong*

4 Vietnamese-American director Vu
5 Rising Thai star Pansringarm
6 Indonesian auteur Edwin
7 Filipino director Matti

in-country production spending is beginning to attract other projects too. *Indian Summers*, a romantic period series from the U.K.'s Channel 4, has signed on to shoot in the country's Penang state later this year. "Many local directors are worried that the big Hollywood projects will suck up all our crews and talent," says producer Nandita Solomon (*Bunohan*), "but ultimately, our people are going to become much more skilled from their experience on the big shoots. The transition will take time, but our output will improve."

TALENT TO WATCH Director Chiu Keng Guan's Chinese-language feature *The Journey* struck a major chord when it opened in January. The film, equal parts road movie and family drama, diverged from the local industry's template of cheap horror and comedy vehicles, instead telling a sensitive story about a cross-cultural romance between a Chinese Malaysian girl and her British fiance — and the objections they face from her conservative father. *Journey* grossed $5.3 million, crushing the prior local box office record of $3.5 million held by *KL Gangster* since 2011. Says Chiu: "The simplicity of the story captured the hearts of Malaysians."

THAILAND

2013 BOX OFFICE $148.2M

HIGHEST-GROSSING LOCAL RELEASE *Pee Mak Prakanong*, $18.1M

HIGHEST-GROSSING FOREIGN RELEASE *Iron Man 3*, $8.8M

INCENTIVES None

FACILITIES Hollywood productions usually are attracted to Thailand for its stunning locations as there are no studios equipped for a tentpole production. But there are several postproduction facilities known for international-quality work, including Kantana, Technicolor and The Post Bangkok.

RECENT SHOOTS *The Coup* (2014), *The Railway Man* (2014), *The Hangover 2*, *Only God Forgives*

THE PITCH In the absence of any tax incentives of their own, many in the Thai film industry have grown concerned about Malaysia's cash-rebate scheme and the threat it poses to Thailand's status as the long-running Southeast Asian shooting destination of choice among Hollywood, Bollywood and European filmmakers. But Nicolas Simon, co-founder of Indochina Productions, a Bangkok-based production-services firm that facilitates shoots across the region (*Transformers 3 and Act of Valor*), says he believes Thailand will remain competitive for some time to come. "The currency continues to be undervalued and Thailand has a very deep pool of skilled crew and some of the best equipment houses in all of Asia — not to mention it's a very pleasant place to travel and work," Simon says. "Malaysia's facilities are really geared toward tentpole productions too, which leaves a large number of projects in the $20 million range that will be better suited for Thailand." The domestic industry, meanwhile, has proven that it can occasionally outdo Hollywood by appealing to local sensibilities. Thai studio GTH crushed *Iron Man 3* at the local box office in 2013 with its ghost comedy *Pee Mak Prakanong*, grossing a record-breaking $18.1 million, more than double Disney/Marvel's Robert Downey Jr. threequel ($8.8 million). The studio, which is celebrating its 10th anniversary this year, has kept up the momentum. Its latest romantic drama, *Teacher's Diary* (*Khid Thueng Withaya*), has grossed $3 million, ranking No. 2 for the year, not far behind *Captain America*'s $5 million haul.

TALENT TO WATCH While Nicolas Winding Refn's 2013 Cannes competition entry *Only God Forgives* was savaged by critics and stumbled at the box office, its Thai co-star Vithaya Pansringarm was hailed for his haunting performance as "The Angel of Death." Pansringarm thus far successfully has parlayed the exposure into a compelling career as a character actor. He's next set to appear in *The Last Executioner*, from director Tom Waller, and then will begin shooting Thai art house star Pen-Ek Ratanaruang's *Samui Song*, playing a mysterious cult leader.

INDONESIA

2013 BOX OFFICE $43M
(estimate based on admissions total)

HIGHEST-GROSSING LOCAL RELEASE *The Sinking of the Van Der Wijck*, $2.9M

HIGHEST-GROSSING FOREIGN RELEASE *Iron Man 3*, $5.1M

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INCENTIVES None
FACILITIES Nothing of an international standard
RECENT SHOOTS Michael Mann's *Cyber* (2014), *Java Heat* (2013)
THE PITCH Though it has Southeast Asia's largest population — an estimated 247 million, about two thirds that of the United States — Indonesia's total box office continues to lag behind its much smaller neighbors. Industry insiders long have pointed to the monopolistic grip local group Cinema 21 has held on the exhibition sector since the Suharto era, hampering cinema infrastructure development and impeding the creation of a healthy and competitive distribution ecosystem. Change, at last, may be on the horizon. Late last year, the deep-pocketed Indonesian conglomerate Lippo Group announced plans to roll out 1,000 screens over the next five years, giving Hollywood and local production companies alike greater access to the country's upwardly mobile and demographically young and entertainment-hungry population. As it stands, Indonesia is one of the world's greatest untapped entertainment markets.
TALENT TO WATCH In 2012, writer-director Edwin's art house drama *Postcards From the Zoo* landed at the Berlin International Film Festival as the first Indonesian film ever to screen in the official competition lineup. Set in the 1940s and '50s in Indonesia and the Netherlands, his next feature, *Exotic Pictures*, is an erotic drama that explores colonial power relationships. Described by the 36-year-old director as an "ode to erotica" — with a "whole visual feel that celebrates sexuality" — it's certain to be a colorful departure from the modest naturalism of his Berlinale debut.

VIETNAM

2013 BOX OFFICE $57M (estimate)
HIGHEST-GROSSING LOCAL RELEASE *Teo Em*, $3.32M
HIGHEST-GROSSING FOREIGN RELEASE *Iron Man 3*, $3.24M
INCENTIVES None
FACILITIES Galaxy, Chanh Phuong, BHD
RECENT SHOOTS None
THE PITCH The emerging Hanoi International Film Festival will return for a third edition this November, giving visiting critics and cineastes a chance to see some of the cloistered country's best recent output. As is commonplace in many countries around the world, the lineup of international indie films hosted by the festival provides movie fans in the Vietnamese capital with their only opportunity to see art house cinema on the big screen, as cinemas are dominated by big-budget Hollywood imports and local genre fare. The festival's roster of panel discussions and an MPA-sponsored talent campus are an invaluable resource for the developing industry's young talent, who will be given an opportunity to learn from leading international industry directors, writers, producers and execs.
TALENT TO WATCH North Hollywood-born Vietnamese-American director Victor Vu relocated to his ancestral homeland of Vietnam in 2006 after studying film at Loyola Marymount University — and he has become one of the country's most prolific filmmakers since. His latest feature, *Vengeful Heart*, became the highest-grossing film ever at the local box office, taking $4.1 million after its release in February. And he's already wrapped his next feature, psychological thriller *Scandal: The Comeback*, and begun prepping another, a period drama based on the novel *Yellow Flowers on Green Grass*, from popular Vietnamese writer Nguyen Nhat Anh. THR

Vientiane, Laos' Vieng Samay Theater

LIFE BEFORE THE MULTIPLEX

An intrepid photographer is documenting the slow death of Southeast Asia's once-majestic standalone movie houses

THE TRANSFORMATIONAL URBAN development that has brought gleaming shopping malls and cutting-edge 3D cineplexes to the booming cities of Southeast Asia — rapidly broadening Hollywood's international distribution footprint in the process — also has eclipsed a quieter style of life. And moviegoing.

Across Thailand, Vietnam, Myanmar, Laos and Cambodia, the standalone cinema, with its one or two screens, once occupied a place of privilege in cities and villages that were oriented around lively town centers, where residents mostly walked or biked to their business, shopping and entertainment. With the arrival of cars, motorbikes and middle-class lifestyles, many of these midcentury architectural gems have been demolished or abandoned in favor of the air-conditioned mall-based movieplex, with all its contemporary comforts and technological enhancements.

Phil Jablon, an American sustainable development researcher and photographer, has spent the past four years attempting to document, and hopefully preserve, as many Southeast Asian standalone cinemas as possible before they're lost to time.

"These cinemas represent a certain lifestyle," says Jablon, who first visited Thailand, where he's now based, more than 10 years ago. "At the time they were built, these were monumental structures in their towns, yet they had a very personal, human-scale feel to them, which has disappeared from a lot of places around the world, especially when it comes to moviegoing. And architecturally, they're unique; they can be beautiful, alluring, a bit creepy, or all of the above."

Kengtung, Myanmar's Kemarat Cinema

Originally intending to put together a photo archive for future researchers, Jablon began traveling through Southeast Asian villages, searching for lost cinemas to shoot, with the help of whatever tip-offs he could glean from locals. He titled the endeavor "The Southeast Asia Movie Theater project" and started blogging about it. Thus far, he's tracked down and shot a handful of movie houses in Vietnam, 15 in Laos, around 50 in Myanmar and at least 150 throughout Thailand ("I speak Thai, which has made things much easier there," he says). Of the ones he's documented, just a handful still are in operation, while the vast majority have been shuttered and abandoned.

"As time went on and I shared my photos and story, I saw how interested people are in these buildings, and I began to realize maybe there was a place for conservation," Jablon says. The project since has taken on an advocacy and preservation dimension, as he's gotten support from the Thai Film Archive and the Jim Thompson Foundation in Bangkok, which plans to publish a coffee-table book of his photographs later this year. Jablon also regularly gives talks and has written articles for local news outlets such as the *Bangkok Post*, arguing for the civic benefits of preserving traditional movie houses in urban centers, before Southeast Asia's cities and villages fully give way to the logic of cars, box stores, malls and sprawl. — P.B.

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A YELLOW BIRD

Directed by K Rajagopal

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Drama | 90 mins | DCP | Mandarin/Tamil/English |
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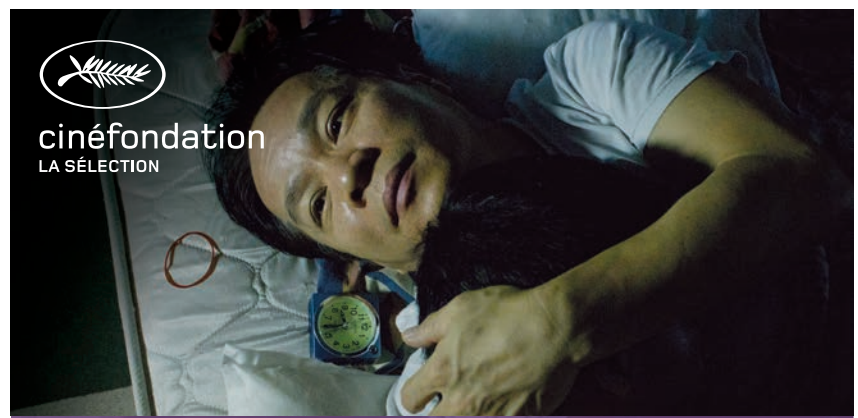


LAST TRIP HOME

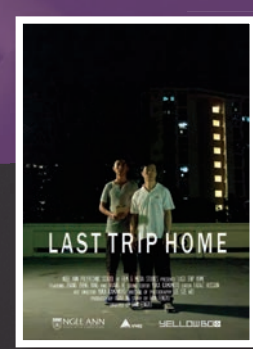
Directed by Han Fengyu

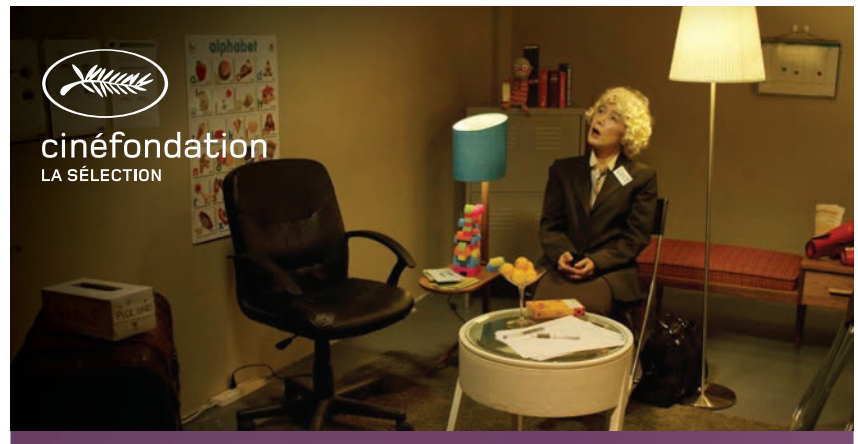
Ngee Ann Polytechnic (Singapore)

Screening: 22 May, Cinefondation 4,
2pm – 3.15pm, Buñuel Theatre

Immigrants father and son struggle in Singapore, and decide to drive back to China with their only possession: their car.

Drama | 26 mins | Digital HD | Mandarin/English |
adarng.a.q@gmail.com, kllfm@hotmail.com





OH LUCY!

Directed by Atsuko Hirayanagi

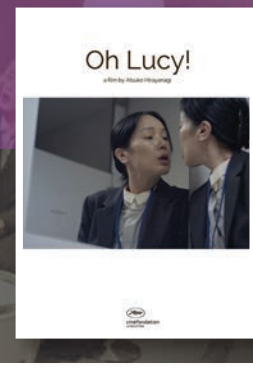
NYU Tisch School of the Arts Asia (Singapore)

Co-produced by Upside Down Concepts (Singapore)

Screening: 21 May, Cinefondation 2,
2.30pm – 4pm, Buñuel Theatre

After adopting a new name and a blond wig, a Japanese office lady awakens her inner desires.

Drama/Comedy | 21 mins | DCP | Japanese/English |
ohlucythemovie@gmail.com



ON AN INFINITE LOOP

Directed by Allysa Sing

After 10 years, a distraught daughter returns to her old apartment only to discover that her distant father is living with someone else.

Drama/Thriller | 14 mins | HD | English |
(+65) 96471611 | benjaminziggylee@gmail.com,
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"You can call it old-school, but I think if the film is good, it will find an audience," says Munteanu, photographed in his Munich office May 7. "If it's shit on celluloid, you won't find an audience, period."

CEO, SQUAREONE ENTERTAINMENT

Al Munteanu

The man bringing *Grace of Monaco* to Germany shares why movie stars are disappearing (to TV) and biopics are money in the bank (maybe)

By Scott Roxborough

QUIETLY AND WITHOUT much fuss, Al Munteanu, 46, has built his Munich-based distributor, SquareOne Entertainment, into a force to be reckoned with. Once a straight-to-video shop, SquareOne has carved out a space in the crowded European theatrical market with an eclectic mix of broad entertainment (the *StreetDance* franchise, the British teen sex comedy *The InBetweeners*) and more high-brow fare (Oscar nominees *Philomena* and *All Is Lost*). SquareOne's upcoming slate ranges from the 1980s-set musical *Walking on Sunshine* to the Cannes festival opener *Grace of Monaco*, starring Nicole Kidman in the title role (released with distribution partner Universum). Munteanu, a married father of three and a born-and-bred Bavarian, spoke to *THR* about the dearth of strong projects coming out of the U.S., the appeal of the biopic and why SquareOne is starting to "throw money" at in-house productions.

What's the story behind your company name?
I used to run a German film company called New Legend. It was supposed to go public on the Frankfurt stock exchange — then the German market bubble burst, and the company folded. I filed for insolvency [in 2002], used my savings to pay off the bank and there I was — back to "square one."

What did that experience teach you?
Always trust yourself. New Legend was very much a construct — it was created by the merger of two companies [Munich-based ACC Entertainment and L.A.-based Legend Entertainment]. It grew at lightning speed. I learned that if you do it yourself, build your company brick by brick, then the foundation is solid enough and nothing can overwhelm you. Twelve years later, we have a large library and every movie in it I bought with my own two hands. When you build up a company yourself, you know it extremely well.

You seem to have a lot of biopics in your slate — *Grace of Monaco*, *Yves Saint Laurent* and the upcoming Jesse Owens biopic *Race*.
From a marketing perspective biopics make a lot of sense because they evoke an immediate, positive reaction. With Yves Saint Laurent, Jesse Owens or Alan Turing [Benedict Cumberbatch will play the British mathematician in *The Imitation Game*], you've got a leg up in marketing terms. It's never a guarantee, but you have, at least, a sort of brand to work with. Also, in Germany the fastest-growing cinemagoing demographic is 50-plus. Biopics appeal to this demo: They are snapshots of history, something that an intelligent audience leans toward.

SquareOne now is moving into production — you are an executive producer on *Race*. Why this shift?
My last trip to L.A. really brought home to me that there is a real vacuum in great projects out there. Rather than waiting for the projects to come to us, I think we need to assume a more driver's-seat approach to finding projects, developing projects or taking on an executive producer role, bringing on two or three distributors and pushing things forward. So we've begun to option scripts, to develop scripts with partners in the U.K. and the U.S., and to throw money at development.

Our approach is twofold: on the one hand, international productions, and on the other, local German comedies. We've just hired Lars Wiebe, who used to be at film-financing group Millbrook, to be our new head of German productions. We want to ramp up our business where we can do one to two German comedies a year that we will produce and distribute in German-speaking Europe. We are currently looking at four to five remake rights that we have in our portfolio. True to the SquareOne philosophy, we want to build things from the ground up.

Why is there this vacuum in great projects out of the U.S.?
The headline answer is cast. The projects are there and the money is there. But the cast is fickle. They are either holding off to work in the studio field or TV. The world of TV has become a real alternative. If you wanted Matthew McConaughey a year ago, you couldn't get him; he was blocked for *True Detective*.

What makes you think you'll be more successful than the U.S. companies in securing talent for your productions?
Because I have Polaroids of every major star in compromising positions. (*Laughs.*) We always partner with a lead producer in the U.S. and they are in the same league as the others. Though with our U.K. productions, we are looking to do more concept-driven films where the cast isn't as important a factor. We got involved early [as a distributor] on *StreetDance*, *Walking on Sunshine* and *InBetweeners* — films which were not reliant on big stars but have a broad appeal.

There have been some major shifts recently in the independent film market — last year with the restructuring at Focus Features and more recently with Nigel Sinclair and Guy East leaving Exclusive Media. Is this the sign of a broader trend?
You can take the Buddhist approach and say everything is cyclical and we'll all come back as dogs. For every Exclusive Media that goes, another company will come around to take its place. I don't think the sky is falling. There's money in the marketplace; movies will get made. And if fewer movies get made, that's not a bad thing. Everyone in this business has to get more disciplined about what is really a theatrical film that will support a marketing push and what isn't. In this business, less can be more.

How is the rise of VOD changing your calculations? Until now, Germany, unlike many territories, has had a strong home-video market.
The rise of the electronic media is shifting everything. It's changed the parameters on the rental market and it will change the parameters on the sell-through market. The cards are being reshuffled as we speak. You can come up with a bunch of algorithms to try and work it out or you can say, "F— it. It's a good movie and we'll do it." THR

PHOTOGRAPHED BY Dirk Bruniecki

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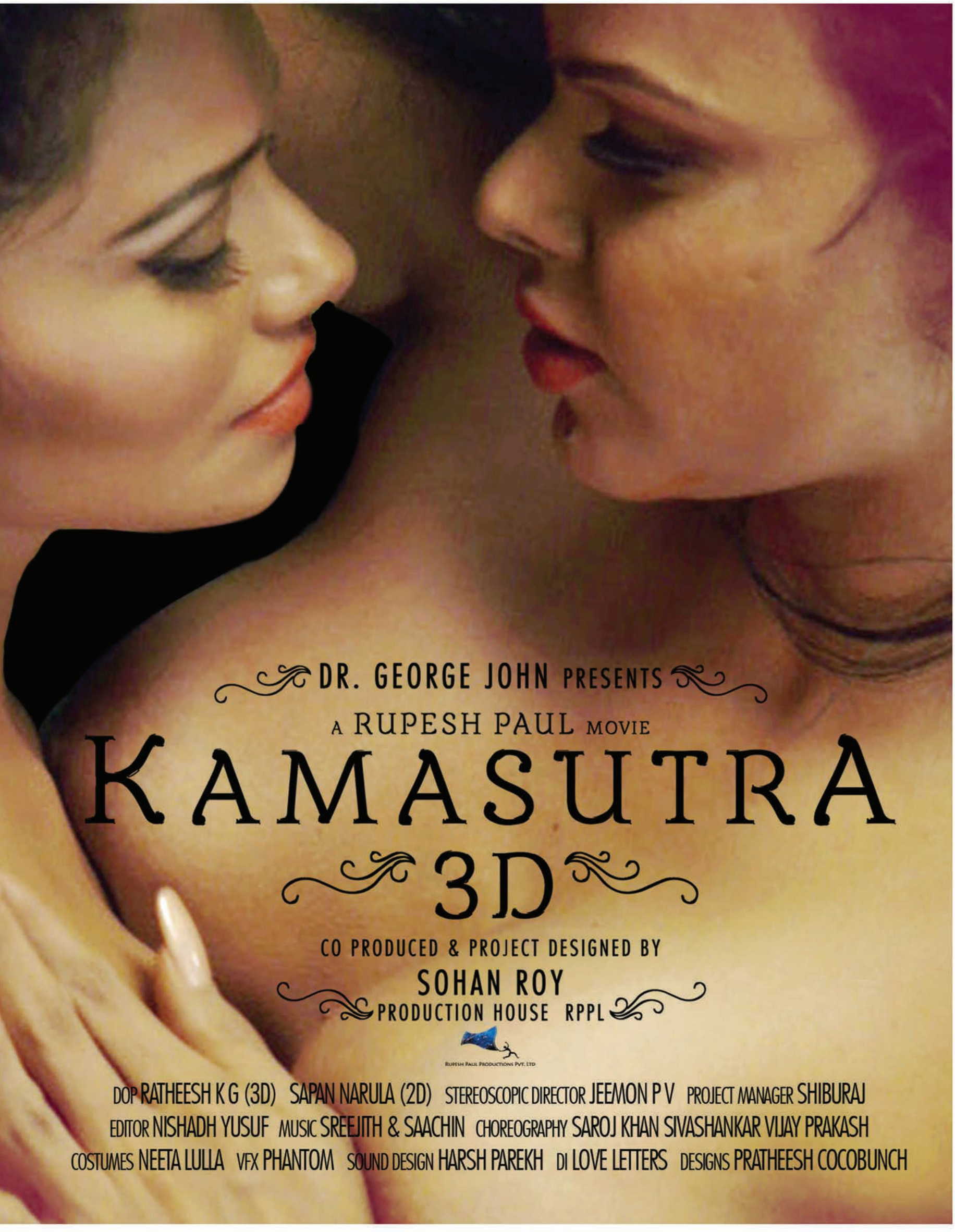
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IN COMPETITION

Ahmed (center) and his family's peaceful life in the desert is interrupted by Jihadists.

Timbuktu

A loving desert family is torn apart by the rise of Islamic fundamentalism in Africa in Abderrahmane Sissako's poetic social outcry BY DEBORAH YOUNG

TIMBUKTU IS A NAME THAT CONJURES UP EXOTIC adventure; an important trading post for the Mali empire, in its Golden Age it was a university center of Islamic learning. But after watching Abderrahmane Sissako's devastating film set in the present day, it is likely to become a synonym for the worst excesses of Islamic fundamentalism, which are mercilessly depicted in all their everyday cruelty, horror and stupidity. Despite some narrative weaknesses that dilute the overall emotional impact, *Timbuktu* is a hard film to forget and once again brings Sissako to the center stage of African cinema. It is also an eye-opener on the methodical spread of the Jihadists in the sub-Sahara, in spite of popular resistance.

The film's methods are boldly unorthodox and its constantly alternating moods and shifts in tone from drama to humor, joy to tragedy can be disconcerting. It's not a film for all audiences, but it is always watchable despite its eccentricity, thanks to strongly drawn characters and the inherent poetry of its imagery.

As the film opens, the fundamentalists hold control of Timbuktu, presented not as a city (the film was shot in Mauritania) but as bits and pieces of red mud brick walls rising into a blue sky. Outside the town lies the vastness of the desert. Though many of their neighbors have fled, Kidane (Ibrahim Ahmed) and his wife, Satima (Toulou Kiki), live in a traditional open tent with their 12-year-old daughter, Toya. The fourth member of the family is Issa, a child shepherd who tends Kidane's small herd of eight cattle.

In town the Islamists run around with loudspeakers announcing their latest prohibitions in the name of Allah: Music, soccer and smoking are forbidden outright, and women have to wear socks and gloves in the sweltering heat. Underlining the foreignness of these new impositions is the fact that the "Jihadists" don't speak the local lingo and have to be translated from Arabic into French and English to even make themselves understood. Making them even more unpopular with the locals (who are shown as normal God-fearing Muslims) are the automatic weapons that the new bosses look for any excuse to use. When they arrogantly barge into a mosque full of men in prayer, they're told off by the local imam. But the guns they tote talk with a loud voice and allow them to impose the harshest Shariah laws. Their influence reaches even into the desert, where Kidane and Satima enjoy a little more freedom. Satima and Toya don't cover their heads, for instance, and Kidane plays his guitar at night. In town such behavior leads to instant arrest and trial, resulting in public lashing or even stoning to death. The delicate situation finally explodes over a banal quarrel between Kidane and the fisherman Amadou, when the family's cattle invade his fishing nets. An elemental crime filmed in long shot lights the fuse for tragedy and delivers the characters to their fate in an unexpected finale.

None of this would be so extraordinary had Sissoko not set the story in a highly convincing natural world bathed in sunlight and swept by sand. Only the women's long flowing dresses add notes of bright color to the archaic scene, while cell phones, motorbikes and trucks remind us what century it is. The horrors perpetrated by the so-called Jihadists clearly are aimed at casting the populace into the Dark Ages.

In contrast to their ideological cruelty, Sissako casts the human warmth of everyday citizens, who include a fishermonger in the market who refuses to wear gloves point-blank and a young woman who sings through her tears as she is being lashed (Malian actress and composer Fatoumata Diawara). And he chooses the daughter Toya, played with natural maturity by child actress Layla Walet Mohamed, as the face of Africa's future which is anything but resigned to its fate.

Very different from the director's last film *Bamako* (*The Court*), which used the metaphor of a public trial to educate audiences about African debt and economics, this film also reaches into humor to lighten the drama. For example, a clownish Jihadist from Libya who sets himself up as a kingpin needs an interpreter to communicate the simplest things. Hypocritically, he smokes in secret and casts a lustful eye on Satima. There is also a delightful madwoman, played with regal aplomb by Haitian actress and dancer Kettly Noel, who to the audience's delight liquidates the baddies with a single choice word and a small voodoo doll.

A great help is the palpably sensuous cinematography by Sofian El Fani who follows his fine work on *Blue Is the Warmest Color* with an open-air feast of sunlight and space. The musical selection from Amine Bouhafa is subtle and persuasive.

In Competition
Director *Abderrahmane Sissako*
Cast *Ibrahim Ahmed, Toulou Kiki, Abel Jafri, Fatoumata Diawara*
97 minutes

Party Girl

The portrait of an older woman making the jump from the nightlife to the married life is endearing if meandering

BY JORDAN MINTZER

"Oh, the nightlife ain't no good life/But it's my life," is how the famous Willie Nelson song goes, and no where is this more apparent than in *Party Girl*, a docu-style French dramedy about an aging cabaret girl who tries to change her ways.

Starring the actual people the story is based on, and directed by the heroine's own son Samuel Theis — along with co-directors Marie Amachoukeli and Claire Burger — this real-life narrative veers too close to home to remain entirely captivating, losing itself in scenes that draw a fine line between improvisation and reality television. But as a portrait of a woman looking for happiness in old age it offers up some touching moments, with star Angelique

Litzenburger (left) takes the plunge with Bour.

Litzenburger playing herself through times both good and bad.

An extended opening, set within a nightclub bordering France and Germany, plunges us into the seedy world of 60-year-old Angelique (Litzenburger), who's spent most of her life working these establishments, where the modus operandi is to seduce clients into buying overpriced drinks. But such *hotesses de bar* have a hard time making ends meet, and since she's nearing retirement age, Angelique decides to take the plunge and move in with one of her customers, Michel (Joseph Bour), a former miner hoping to settle down with a comfortable pension.

Yet marriage, especially for someone who's always lived on the fringe, is never an easy undertaking, and as the wedding day approaches, Angelique begins having second thoughts. To help her get through all the nuptial jitters, she summons her three children — sons Samuel (Samuel Theis) and Mario (Mario Theis), and daughter Severine (Severine Litzenburger) — to her side, while reconnecting with her teenage daughter, Cynthia (Cynthia Litzenburger), whom she gave up for adoption.

It's a rather familiar rom-com device to see a bride-to-be questioning her future, but it's given a new twist here, taking place in a marginal world that's rarely the subject of such stories — which is just another way for the film to show how universal they truly are. Indeed, Angelique is only an older, edgier version of characters played by Julia Roberts in like-minded movies, and her struggle for fulfillment rings true.

But while the three directors — all graduates of France's prestigious La Femis film school — certainly are enamored with their subject, they sometimes allow that to get in the way of efficient filmmaking, letting seemingly improvised scenes run on for no major reason, as the plot heads pretty much where one would expect it to.

Un Certain Regard
Cast *Angelique Litzenburger, Joseph Bour, Mario Theis, Samuel Theis, Severine Litzenburger, Cynthia Litzenburger*
Directors *Marie Amachoukeli, Claire Burger, Samuel Theis*
95 minutes

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Lalande (left) is pregnant with rapper Azu's baby.

FLA

An overlong but impressive slice of realism has some poetic touches BY BOYD VAN HOEIJ

French self-taught director Djinn Carrenard impressively avoids the sophomore slump with *FLA*, his long-awaited follow-up to his much-lauded first feature, *Donoma*. Made, somewhat amazingly, without much of a professional crew, *FLA*, which stands for "faire l'amour" ("making love"), is a love story involving a deaf rapper, his pregnant girlfriend and the latter's jailbird sister and should have a good shot at penetrating French art houses and could even score some theatrical action offshore despite a nearly three-hour running time.

Laure (Laurette Lalande) is a stewardess who's about to get an abortion. The child's father is Oussmane (Azu), a rap artist who's just signed a contract for a first album and who uses his lyrics to convince her to keep the baby. The bulk of the film is set in the Mediterranean town of Perpigan, where Laure's from and moves back to because she doesn't want to be pregnant in crazy Paris. Oussmane reluctantly follows because he's afraid of the sea and inexplicably goes deaf during a visit to the beach. The hearing aids he subsequently needs make his work as a songwriter-composer complicated, which bothers Laure, who also has the feeling her boyfriend uses his deafness as an excuse to avoid confrontation.

This point is conveyed in a lengthy dinner scene, which evokes the work of Abdellatif Kechiche (*Blue Is the Warmest Color*) in its insistence on letting the argument play out in real time and with plenty of very realistic overlap. Like Kechiche's work, the results are both lifelike and exhausting.

Laure's sister, Kahina (Maha), is introduced about 50 minutes in. She's been allowed out of jail for a week so she can visit her infant son, though she also manages to find the time to sleep with Oussmane, fueling more drama that really starts to drag around the two-hour mark. As in *Donoma*, the film's unifying theme is how the characters deal with different forms of love. The acting is naturalistic, with the three protagonists charismatic and believable.

Together with Oussmane's sudden deafness, a scene in Haiti and an English-language sequence with a cameo from U.S. poet-actor-musician Saul Williams infuse the realistic film with unexpected poetic touches. The camerawork, shot by Carrenard and art director Salome Blechmans, consists of very short shots and tries to find beauty in everyday life, though the countless mechanically vignetted shots quickly wear out their welcome.

Critics' Week
Cast *Maha, Laurette Lalande, Azu*
Writer-Director *Djinn Carrenard // 168 minutes*

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Hussein Who Said No

The mission of Imam Hussein is recounted in a spectacular religious epic from Iran with strong potential for Muslim viewers BY DEBORAH YOUNG

Asefi stands up to an evil caliph.

Just as the West has its Biblical epics, there are religious blockbusters on the way from the Islamic world, too. The first to test the waters and conservative clerical opinion is *Hussein Who Said No*, Ahmad Reza Darvish's swashbuckling account of the years following Muhammad's death when the new religion clashed with a corrupt caliphate, climaxing in the martyrdom of the Prophet's grandson, Imam Hussein, at the battle of Karbala in 680 C.E. It certainly has the spectacular looks and a colorful, easy-viewing style to reach out to a huge swath of Muslim audiences. But it faces one huge stumbling block: the taboo on the figurative depiction of major religious figures. Darvish circumvents the difficulty by never showing Imam Hussein's face, though actors do portray members of his family.

This already was enough to cause an outcry from some conservative Muslim legal scholars following the film's world premiere in Tehran in February. With a budget of about $15 million, it represents a large public investment for Iran and the Tamasha Cultural Institute. So there are issues here that could hinder profits for a film that has obvious appeal for Muslims, but major comprehension issues for those outside its religion and culture.

The story takes place after Muhammad's death and after his sons Ali and Hasan have been assassinated. The early Muslim world is under the reign of the decadent Umayyad Caliph Yazid I. One of his repugnant acts is to hang a Christian woman accused of abetting a thief from the city gate. Enter the hero Bokayr (Arash Asefi), all tangled locks and long-suffering eyes. The proud young courtier of high moral standards attracts the Caliph's attention in a memorable and absolutely terrifying bath scene.

Muhammad's grandson Hussein is the only member of the family who can challenge the corruption of the caliphate, and in an impressively filmed night scene that's filled with tension, Darvish and his ace cinematographer Hossein Jafarian show a righteous man refusing to give his allegiance to Yazid and calling for jihad. The long closing sequence recounts the battle of Karbala, where the family of Hussein is forced to face off against Yazid's far superior forces. Darvish is on more confident ground in the action scenes, and it feels fresh to see the filmmakers convey the horror of an epic battle that will shape history without ever showing death onscreen. It's a long film to sit through, but the exotic beauty of Majid Mirfakhraei's sets, Tariq Anwar's pro editing and the fact that Asefi bears a happy resemblance to a young Nicolas Cage make the time pass.

Sales *Farabi Cinema Foundation*
Cast *Arash Asefi, Hassan Pourshirazi, Pouria Porsorkh*
Writer-Director *Ahmad Reza Darvish // 150 minutes*

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Genre : Action Comedy

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MARKET TITLE

Zhao (right) has all the right moves.

3D Lost in Wrestling

Director Casey Chan returns with a pan-Asian wrestling romp BY ELIZABETH KERR

Nearly impossible to describe in a few words and unabashedly sweet, *3D Lost in Wrestling* from Hong Kong vet Casey Chan is a swift, sentimental sports drama that flirts with camp but is saved by its own good nature. Fight aficionados are going to be let down by the relative dearth of actual fighting (the actresses who play the lady wrestlers are more supermodel than athlete), but *Lost* is just odd enough to find a niche audience at specialty festivals if not general release, and could find a healthy life on DVD and download, particularly in Asia.

The pan-Asian story begins on the plains of Inner Mongolia, where star wrestler Naren (Zhao Ke) shows off her prowess at a holiday match. Much of her skill came from sparring with childhood friend Chi-na-si, a local boy who later disappears to Japan, much to the chagrin of his grandmother, Granny Gold Moon (Sechengoo). Eventually Naren gets an invitation to a women's tournament in Osaka, and she heads out with a promise to Gold Moon to look for Chi-na-si while she's there. Meanwhile, former sumo wrestler and current foot reflexologist Ruonan (William Chan) travels to Hong Kong to apprentice with a knife-sharpening guru, who has his own problems, chiefly an estranged daughter, Moonmoon (Li Feier).

It's as crazy as it sounds and that's just half the story. *Lost* is as goofy and lightly enjoyable a romp as is likely to come out of a Hong Kong-Mongolia cooperation anytime in the near future. Much of the story revolves around the age-old notion that there's something more virtuous about living in the country than in a sinful urban milieu. The second narrative thread pivots on Naren's search for Chi-na-si and her run-in with Boss, a Japanese fight promoter who decides what women's sports really need is blue-mud wrestling.

The two streams cross when Ruonan and Naren go looking for Boss. The obvious dubbing gives *Lost* a kitschy feel that works for the featherweight material and the comic book tone. It suffers a few too many infodumps (a lengthy explanation about multiple personalities is a prime example) to flow like a story should, but Chan (who does everything except star) clearly is committed.

Lost's use of 3D detracts from the film's general photography. The sequences set on the prairie are vivid with preternaturally green grass, bright blue sky and elaborate fabrics whose colors are muted by the requisite dark glasses. Whether or not the use of 3D translates into box-office dollars is anyone's guess.

Sales *Gold Harbour International Films Limited*
Cast *Zhao Ke, William Chan, Li Feier*
Director *Casey Chan // 100 minutes*

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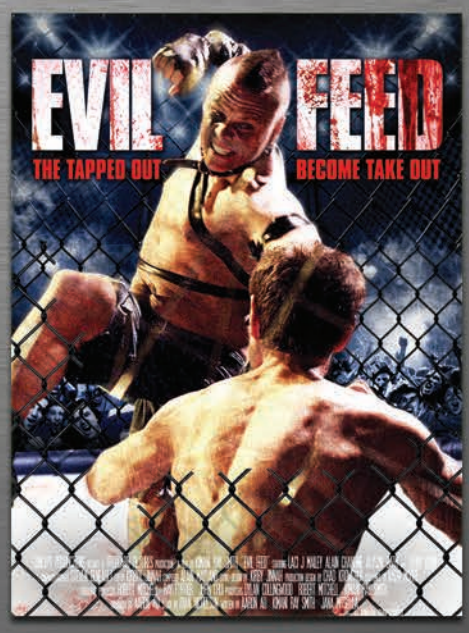

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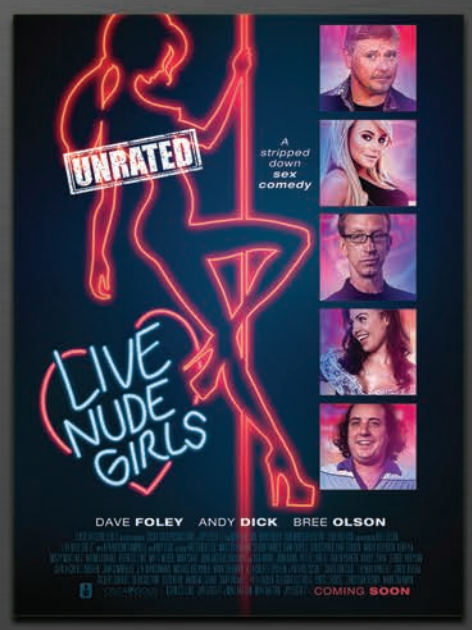

Spanish Affair

Spain's north and south amusingly collide in this exuberantly played but outdated fish-out-of-water screwball comedy from vet Emilio Martinez-Lazaro BY JONATHAN HOLLAND

Spanish Affair has struck a chord with Spanish audiences and already is a must-see, on its way to becoming the second biggest Spanish-made box-office hit of all time behind Juan Antonio Bayona's *The Impossible*. As a comedy, this tale of a young southerner seeking to win the heart of a Basque girl is indeed a very Spanish affair.

To make any sense of it at all, a primer: People from Seville are stereotypically thought to be outgoing, quick-witted, sociable and wearers of hair gel, and none of the above applies to the grumpy, defensive and fiercely nationalistic Basques.

Though the idea of such a culture clash is not exactly original, it's carried off with

Rafa makes his move on Lago.

real brio by all concerned. Rafa (comic Dani Rovira) stands up at a local fiesta and tells a couple of anti-Basque jokes, offending the visiting Amaia (Clara Lago), who nevertheless clearly is smitten. After some heavy drinking she ends up staying at his house, but the next morning she abruptly heads back north and Rafa decides to follow her.

Most of the rest of the film plays out in the Basque country, where Amaia's engagement has just been called off. Her fisherman father, fervently nationalistic Koldo (the reliably wonderful Karra Elejalde) is returning for the wedding, and so as not to disappoint him, Amaia pleads with Rafa to pretend to be her Basque fiance for three days. To get the girl, Rafa goes along with the plan, and Merche (popular local thespian Carmen Machi, playing to type) is roped in to play his mother.

Plotwise, things proceed as expected — the basic trick has been to transfer screwball motifs into a particularly Spanish context. But there are a lot of laughs along the way as Rafa stumbles from one awkward situation to the next: having to recite his eight Basque surnames to Koldo as evidence that he's 100 percent Basque; speaking Basque, which is famously one of the world's most difficult languages; and getting arrested as a Basque nationalist.

It's a peculiar thing indeed to see a cinema full of Spaniards chuckling along at jokes about Basque nationalism. After all, just 10 years ago, Basque terrorists were falsely accused of the Madrid bombings, an event that brought down a government. But maybe the film's success is just Spain wanting to leave all that behind, and it's to the script's credit that the issue is dealt with so dexterously.

Performances are capable and energetic from all players, including from a supporting cast that includes the two Andalucian motormouths from 2012 cult hit *The World Is Ours*, Alfonso Sanchez and Alberto Lopez, as Rafa's sidekicks.

Sales *Film Factory*
Cast *Clara Lago, Dani Rovira, Carmen Machi*
Director *Emilio Martinez-Lazaro*
98 minutes

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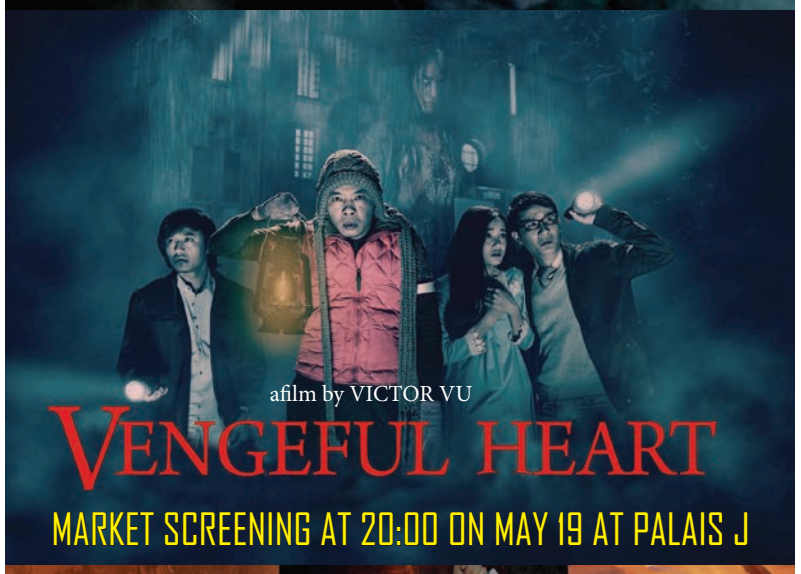

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IN COMPETITION

Spall taps his inner curmudgeon.

Mr. Turner

Four-time Cannes competition vet Mike Leigh returns with an elegantly understated biopic about British painter J.M.W. Turner BY LESLIE FELPERIN

"The real trouble," biographer A. J. Finberg once wrote in private about his subject, the painter J.M.W. Turner, "is that the only interesting thing about him is that he was the man who painted Turner's pictures. ... [He] is only the unimportant nexus that binds the work together." It's as if those words were a gauntlet thrown down to director Mike Leigh, who with *Mr. Turner* has managed to conjure largely uneventful if scrupulously well-researched data into a luminous and moving film about one of Britain's greatest artists. Anchored by a masterful performance by Timothy Spall in a role he was born to play, and gilded by career-best effort from DP Dick Pope, working for the first time on digital for Leigh to bridge the gap between the painting and cinematography, *Mr. Turner* manages to illuminate that nexus between biography and art with elegant understatement.

Viewers drawn to Leigh's sometimes caustic (and, in the past, sometimes a bit too broad) portraits of contemporary British manners and mores may feel a little bemused by what's something of an outlier in his oeuvre. This is only his third period-set piece out of 12 features, *Topsy-Turvy* and *Vera Drake* being the other two.

Although thematically not dissimilar to the melancholy, domestic intimacy of his last, *Another Year*, *Mr. Turner* is a more somber, less humorous work than usual for Leigh. That and the lack of marquee-name stars may make this more of a marketing challenge than usual for distributors. On the other hand, Turner's reputation may entice upscale, art history-enamored audiences, particularly among the older demographic who've proved more inclined to buy tickets in recent years. Strong critical backing and likely award recognition should bolster its chances on the specialist circuit.

Although the time frame spans roughly the last 25 years of Turner's life, hardly anything momentous happens in the story, apart from a couple of quiet deaths from natural causes, some fantastically unsexy sex and a few arguments. The most exciting scene is arguably a kerfuffle in the Royal Academy when Turner riles rival painter John Constable one day by suddenly daubing some red paint on his own canvas in what seems to be a fit of chromatic mockery. Per Finberg and Turner's many other biographers, this taciturn, driven, extremely private man didn't have an especially eventful personal life, although he lived through interesting times (1775-1851, a period spanning the French Revolution, the Napoleonic Wars and the rise of the Industrial Revolution) and traveled incessantly.

CONTINUED ON PAGE 54

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Mr. Turner CONTINUED FROM PAGE 52

Reportedly budget limitations prevented Leigh from covering Turner's career-changing visits to Europe, especially Venice, but narrower focus on Turner in his various domestic settings actually enriches the drama.

Played out in self-contained, single-setting scenes that nevertheless resonate with each other as the film unfolds, the script visits Turner on a number of fairly ordinary days which handily illuminate the key relationships in Turner's life. At first, the figure to whom he seems closest is his father, William (Paul Jesson), a former barber who's happily taken on the role of subordinate studio assistant for his son. Likewise, housekeeper Hannah Danby (Dorothy Atkinson) has accepted her lot as domestic drudge, and uncomplainingly submits when Turner requires her services for the odd quickie against a bookcase.

William and Hannah are the buffers for Turner against the outside world, the ones who show visitors around his private gallery in his London home, although they can't quite keep out the intrusions from Turner's former mistress, the perpetually aggrieved Sarah Danby (Ruth Sheen), Hannah's aunt, and his illegitimate daughters by Sarah, Evelina (Sandy Foster) and Georgiana (Amy Dawson).

Later, on a visit to Margate in search of the marine subjects that so obsessed him, Turner meets Sophia Booth (Marion Bailey, a delight), a jovial landlady with whom Turner will shack up later as husband and wife after her husband (Karl Johnson) dies.

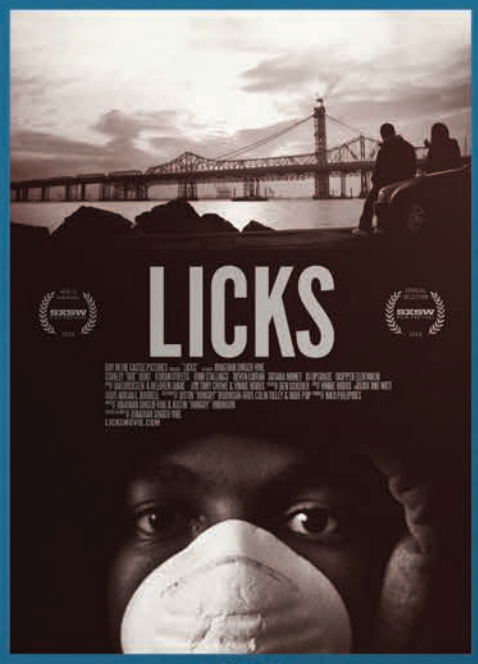
Other scenes illustrate his tradesmanlike dealings with clients, and his largely friendly but sometimes combative relationship with other artists, which serve to further illuminate character qualities such as Turner's complex attitude toward money. For example, he needles a friend (Martin Savage) to repay a debt of 50 pounds over several years, but then refuses a princely sum from a rich manufacturer to buy his entire collection because he wishes to leave everything to the newly built National Gallery so people can see it for free.

It's through the accumulation of these miniaturist moments that Leigh and Spall build up their layered, faceted portrait of capricious and curmudgeonly man whose personality bears a striking resemblance to the director's own public persona. (As many a journalist will attest, Leigh is a notoriously prickly interviewee.) The director obviously empathizes with his protagonist cussedness, and his monomaniacal devotion to his art, but what's more resonant here is Leigh's ability to draw out Turner's soft, capacious underbelly, visible in his easy rapport with Sophia, or the way he listens keenly to Mr. Booth's remembrances of working on slave ships, intelligence that would feed into one his greatest paintings, "Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On."

Filmmakers love biopics about artists, perhaps because there is an innate thrill in seeing well-known images reenacted by actors. There's less scope for that here given Turner largely was a landscape artist. Nevertheless, DP Pope and Leigh succeed gloriously in finding a way to suggest the numinous quality of Turner's work, his unique use of light and other elements to suggest, as one character puts it, the ways in which everything in nature is connected. To co-opt a notion much loved by Romantic artists, everything here is organically coherent, even if it was shot on digital.

In Competition
Cast *Timothy Spall, Dorothy Atkinson, Marion Bailey, Paul Jesson, Lesley Manville, Martin Savage, Ruth Sheen, David Horovitch, Ruth Sheen*
Writer-Director *Mike Leigh // 176 minutes*

Breaking Glass Pictures Presents



LICKS

LICKS follows the story of a young man, D, as he returns to his Oakland neighborhood after serving two years in prison for a robbery gone wrong. In the days after his release, we are taken into D's world while he navigates the harsh realities that plague his inner city community. His judgment is tested by the insidious influences around him, forcing D to decide what direction to take his life.

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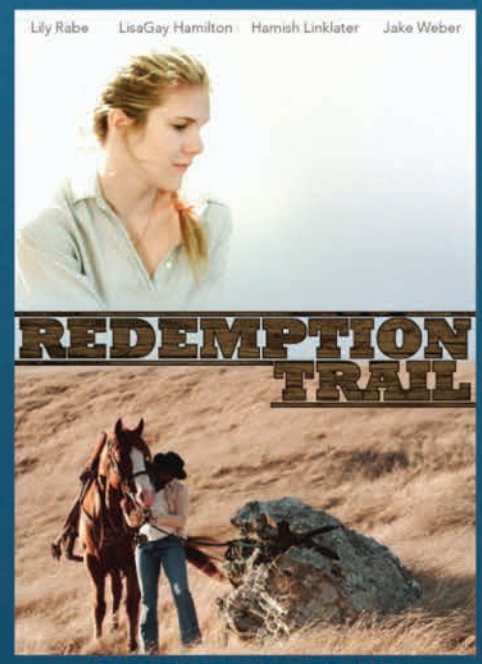
US Distributor: LionsGate

HOUSE OF THE WITCHDOCTOR

This homage to such 70s exploitation films like *I Spit on Your Grave* and Was Craven's *Last House on the Left*, centers on two career criminals go on a killing spree which eventually leads them to a small rural town. When they break into the Van Hooten residence to terrorize and kill the inhabitants, they discover the house is owned by a cult leader who turns the hunters into the hunted.

Starring Bill Moseley & Leslie Easterbrook



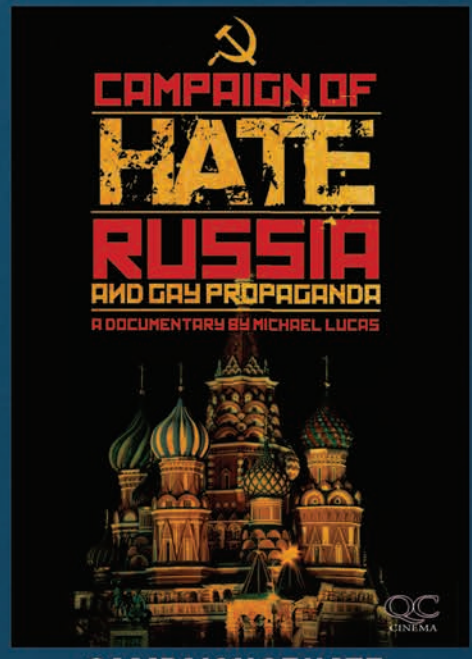
REDEMPTION TRAIL

Two powerful, yet troubled women flee a past that haunts them. The daughter of a murdered Black Panther revolutionary reluctantly gives shelter to a suicidal young woman. The difference between the two women opens them up to a new vision of themselves, as not only survivors, but as heroines.

Starring Lily Rabe, LisaGay Hamilton, Hamish Linklater, & Jake Weber

SORROW

A woman is attacked by serial killers, taken to a decaying home where the torture and humiliation continue, before she manages to escape, seeking justice and exacting revenge on her aggressor she refuses to surrender as local police are moving in closer. A tribute to the 1970s films. This film's cinematic style, and the fact that it is based on true events, makes this film so realistic. It would be necessary to remind you that it's only a movie.



CAMPAIGN OF HATE

As most of the world moves forward toward gay equality, Russia is seemingly heading backward. Antigay sentiment and legislation are spreading rapidly throughout the country. The Kremlin has chosen the LGBT community as its scapegoat in a populist campaign against supposedly decadent "Western" values, and there are ominous signs of much worse to come. Violent attacks against Russian gays are more and more common. Michael Lucas returned to his native country to shine a light on the truth of LGBT men and women in Russia and their ever-increasing prosecution

CAMP DREAD

Down and out director Julian Barret plans to resurrect his successful 80's slasher franchise in a modern reboot that entails using a reality show as its template. Should it succeed Barrett would once again rise to prominence. Bringing together an eclectic group of young "contestants", as well as his former stars, Barrett seems to have put it all together. Then people start dying. And "elimination" takes on a whole new meaning

Starring Eric Robers & Danielle Harris
US Distributor: Image Entertainment

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TODAY AT THE AMERICAN PAVILION

3:00 PM | INDUSTRY IN FOCUS: WOMEN IN FILM

Annie Silverstein, Director, Skunk
Monique Walton, Producer, Skunk
Nadine de Barros, Fortitude International
Kristin Harris, Cinedigm
Meghan Oliver, Agent, Paradigm
Moderated by Rosie Wong, Sundance

SATURDAY, MAY 17

11:00 AM | INDUSTRY IN FOCUS: THE MASTERS OF MARKETING, PR AND SOCIAL MEDIA

Ryan Werner, Cinetic
Sophie Nicolaou, Main Street Films
Jeanne Berney, Picturehouse
Richard Baker, Film Nation
Marc Hofstatter, Indiegogo
Moderated by Sylvia Desrochers, Big Time PR

2:00 PM THE MAKING OF A DREAMWORKS ANIMATION FILM

Bill Damaschke, Chief Creative Officer
Bonnie Arnold, Producer, How to Train Your Dragon 1 & 2
Cressida Cowell, Author of the How to Train Your Dragon book series
Moderated By Peter Debruge, *Variety*

3:00 PM FROM CAT VIDEOS TO TENT POLES: WHAT IS THE FUTURE OF DIGITAL ENTERTAINMENT?

In today's digital age, how do we produce, finance, and distribute content that rewards creativity and strengthens the overall creative economy?

Ruth Vitale, Creative Future
Cassian Elwes
Bill Bromiley, President of Saban Films
Elizabeth Valentina, VP, Content Protection Litigation for Fox Entertainment Group
Moderated by Pete Hammond, Deadline

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4:00–6:00 PM DJI SPREADING WINGS HAPPY HOUR

SUNDAY, MAY 18

11:00 AM SCREEN ADVANTAGE PANEL DISCUSSION

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2:00 PM | IN CONVERSATION: PRODUCER JON KILIK

Foxcatcher, The Hunger Games and the 25th Anniversary of Do The Right Thing
Moderated by Anne Thompson

3:00 PM | INDUSTRY IN FOCUS: THE STATE OF THE INDIE FILM INDUSTRY

Tom Bernard, Sony Pictures Classics
Bob Berney, Picturehouse
Ira Deutchman, Emerging Pictures
Rena Ronson, UTA
Bart Walker, ICM
Moderated by Anne Thompson

4:00–6:00 PM SPREADING WINGS HAPPY HOUR

8:00–10:00 PM QUEER NIGHT

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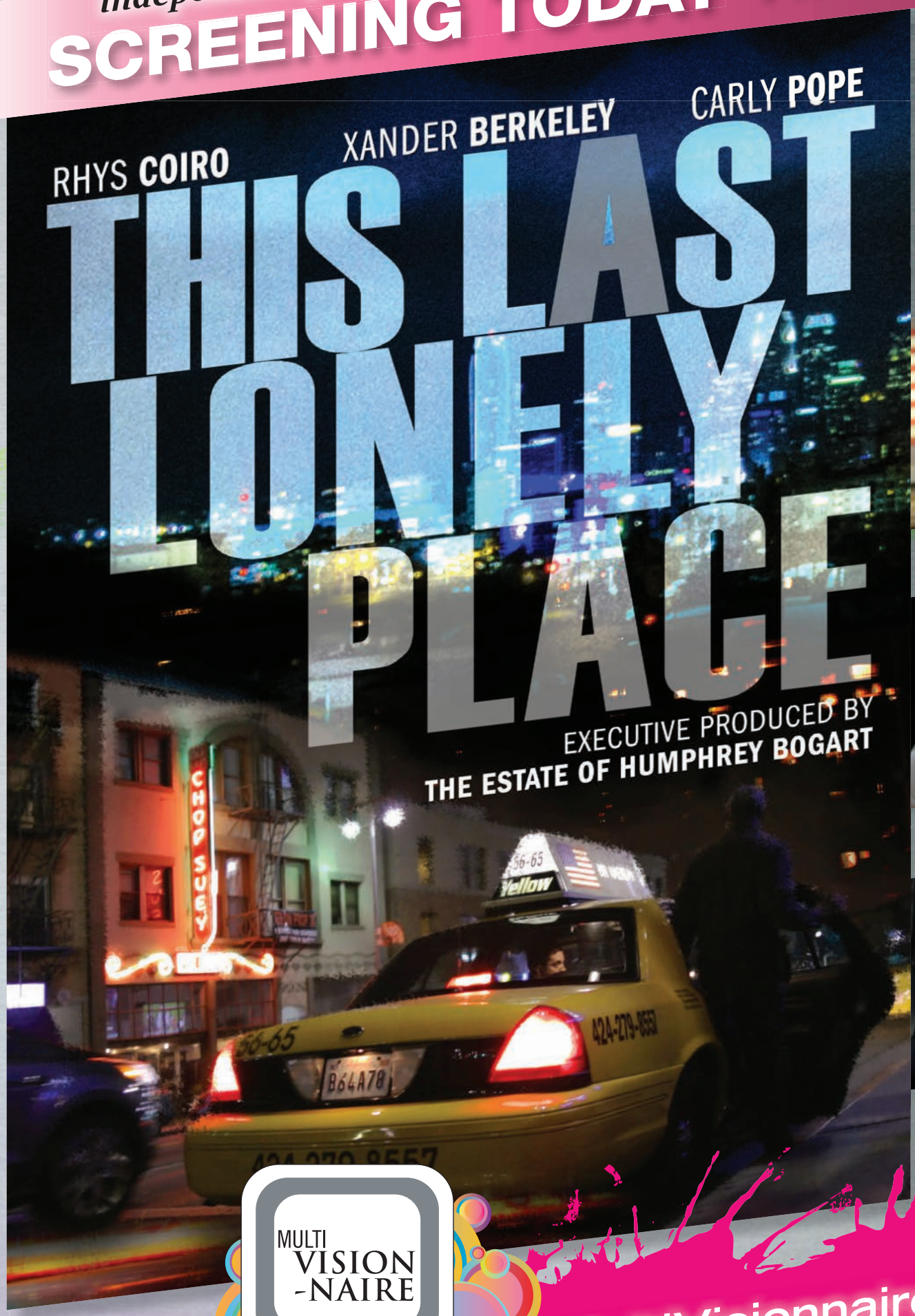
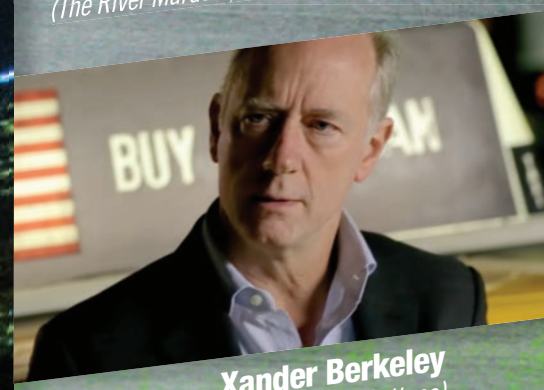
SCREENING TODAY 14:00 hr / PALAIS E



Action Thriller executive produced by The Estate of Humphrey Bogart

92 min. / USA / 2014
Directed by Steve Anderson
(The River Murders, The Big Empty)



Xander Berkeley
(24, Taken, Gattaca)

Rhys Coiro
(Entourage, 30 Days of Night)

Carly Pope
(The Collector, The Tomorrow People)

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Girlhood

Newcomer Karidja Toure makes a mesmerizing impression as a teenager drawn into a black girl gang in the Paris suburbs in Celine Sciamma's expertly judged drama

BY DAVID ROONEY

Toure (second from right) is lured into a girl gang.

French writer-director Celine Sciamma brought empathetic observation and emotional insight to the coming of age of high school girls in her 2007 debut, *Water Lilies*, and to a preteen girl's instinctual exploration of gender identity in 2011's *Tomboy*. Her gorgeous third feature, *Girlhood* (*Bande de Filles*) combines variations on those themes and takes them in bracing new directions, reflecting on the paths of "girlz n the hood" — in this case the projects of suburban Paris — with tenderness, honesty and a rigorous avoidance of sentimentality. Driven by a magnetic central performance from stunning newcomer Karidja Toure, this looks to make a significant splash on the international art house radar.

It's been almost 20 years since Mathieu Kassovitz's trenchant foray into a tough outer-Parisian banlieue in *La Haine*, and on many levels there are parallels with the ethnically mixed, economically disadvantaged underclass examined in Sciamma's film. But while *La Haine* was fueled by its visceral rawness and violent intensity, *Girlhood* is a thoughtful, far more intimate portrait of characters whose toughness doesn't exclude vulnerability, humor or even sweetness. There have been countless views of urban life and its limited prospects in movies, but the gaze here feels entirely fresh.

Sciamma and her cinematographer Crystel Fournier capture with spot-on specificity the milieu of these girls — the slab concrete-block architecture of the apartment buildings where they live; the mall at Les Halles where they go to hang out and shoplift; the square at La Defense where they dance to hip-hop music in the shadow of the Grande Arche. And yet these characters and their behavior are as imminently recognizable as teens from, say, New York or London.

Anyone who regularly rides subways in a large metropolis has probably experienced nervous moments where teenage girls get loud and volatile, egging one another on and getting in the face of other passengers. But Sciamma gets beyond the badass posturing and anger to show what's really ticking away underneath. Her approach is both smart and disarming.

Set to punchy electropop by Para One, the terrific opening takes in the end of an American football game at night between

CONTINUED ON PAGE 58

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Girlhood

CONTINUED FROM PAGE 60

two girls' teams of mostly black players. Helmeted and uniformed with massive shoulder pads, the girls look like gladiators, which cleverly plants the theme of young women eager to explore personas beyond the conventional roles assigned to them.

Sixteen-year-old Marieme (Toure) returns home from the match and we see casual evidence of her affectionate relationship with her two younger sisters, while their surly brother, Djibril (Cyril Mendy) keeps to himself and his street crew. Their mother is mostly absent doing night-shift cleaning work. A flirtation between Marieme and Ismael (Idrissa Diabate) is kept on hold out of the boy's fear of showing disrespect to Djibril.

When she learns that her grades are not good enough to continue high school, Marieme falls in with a gang of three local girls led with cool authority by Lady (Assa Sylla). She watches them shyly from the sidelines at first, but soon becomes immersed in their slacker routines, changing her dress code, swapping her braids for a more glam look and helping to fund their fun time by fleecing her former schoolmates for cash. Lady gives her the gang name Vic.

Sciamma gets superbly naturalistic performances from her nonprofessional cast, in particular the four-girl gang — Adiatou (Lindsay Karamoh) and Fily (Marietou Toure) round out the group — all of whom show distinct personalities and defining attitudes.

In the film's exhilarating high point, they stock up on booze, pot, snacks and stolen fly-girl outfits and check into a hotel, singing along to Rihanna's "Diamonds" at the peak of their partying. It's a beautiful scene of giddy empowerment that also hints at the melancholy uncertainty of where their lives are headed. That note is subtly amplified as the action progresses in a fluid succession of episodic scenes.

The group dynamic shifts when Lady takes a humiliating beating from a rival girl-gang leader, and Vic doles out the payback. That gains her the newfound respect of Djibril when word gets around. But exposure of her incipient relationship with Ismael underscores the constricting rules for women, which are no less apparent when Vic starts selling drugs for another local crew.

With its sharp, composed look and elegant tracking shots, this handsomely made film removes any distance between the audience and the protagonist. It loses a little momentum in the later action and could perhaps be tightened by five or 10 minutes, but Sciamma's deep personal investment in her characters and their world keeps it riveting, refreshingly steering it away from predictable tragic developments toward a more ambiguous conclusion. Where many filmmakers would have underlined the bleaker, harsher aspects, *Girlhood* presents the characters' grim reality without surrendering its lightness of touch, its compassion or its hope.

As delicate and memorable as *Tomboy* was, this is a major step forward that marks Sciamma as a singular talent. And Toure, in the lead role, is a real find. Solemn and self-possessed at times and joyously happy and unguarded at others, Marianne/Vic visibly hardens herself as she struggles to figure out who she wants to be, while never quite concealing the fragile girl inside.

Directors' Fortnight
Cast *Karidja Toure, Assa Sylla, Lindsay Karamoh, Marietou Toure, Idrissa Diabate, Simina Soumare, Cyril Mendy, Djibril Gueye*
Writer-Director *Celine Sciamma*
112 minutes

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FESTIVAL SCREENING GUIDE

Twentieth Century Fox France's *Dragons 2 (How to Train Your Dragon 2)*

TODAY MAY 16

8:30 ***Darker Than Midnight***, Critic's Week, Italy, 94 mins., Miramar, Rai Trade; ***The Captive***, Competition, Canada, 112 mins., Lumiere, Entertainment One Films International

9:00 ***Catch Me Daddy***, Directors Fortnight, United Kingdom, 110 mins., Theatre Croisette, Altitude Film Sales

9:30 ***The Tribe***, Critic's Week, Ukraine, 130 mins., Palais G, Alpha Violet

11:00 ***The Blue Room***, Un Certain Regard, France, 76 mins., Debussy, Alfama Films

11:30 ***Mr Turner***, Competition, United Kingdom, 149 mins., Salle du 60eme, Sunray Films; ***Self Made***, Critic's Week, Israel, 105 mins., Miramar, Westend Films

12:00 ***Dragons 2 (How to Train Your Dragon 2)***, Out of Competition, 100 mins., Lumiere, Twentieth Century Fox France; ***Gett***, The Trial of Viviane Amsallem, Directors Fortnight, France, 115 mins., Theatre Croisette, Films Distribution; ***Party Girl***, Un Certain Regard, France, 95 mins., Palais I, Pyramide International

14:00 ***Amour Fou***, Un Certain Regard, Austria, 96 mins., Debussy, Coproduction Office (Paris)

14:30 ***Timbuktu***, Competition, France, 100 mins., Salle du 60eme, Le Pacte

15:00 ***Auberge du Dragon***, Cannes Classics, 111 mins., Bunuel, Festival de Cannes; ***Girlhood***, Directors Fortnight, France, 112 mins., Theatre Croisette, Films Distribution; ***Party Girl***, Un Certain Regard, France, 95 mins., Bazin, Pyramide International; ***Winter Sleep***, Competition, Turkey, 196 mins., Lumiere, Memento Films International (MFI)

16:00 ***Catch Me Daddy***, Directors Fortnight, United Kingdom, 110 mins., Arcades 2, Altitude Film Sales

17:00 ***Silvered Water***, Syria Self-Portrait, Out of Competition, France, 90 mins., Salle du 60eme, Doc & Film International; ***That Lovely Girl***, Un Certain Regard, Israel, 97 mins., Bazin, Other Angle Pictures; ***The Blue Room***, Un Certain Regard, France, 76 mins., Debussy, Alfama Films

17:30 ***Le Jour Se Leve***, Cannes Classics, 91 mins., Bunuel, Festival de Cannes

18:00 ***Catch Me Daddy***, Directors Fortnight, United Kingdom, 110 mins., Theatre Croisette, Altitude Film Sales; ***Little Quinquin***, Directors Fortnight, France, 200 mins., Olympia 4, NDM

18:30 ***Self Made***, Critic's Week, Israel, 105 mins., Miramar, Westend Films

19:30 ***Dragons 2 (How to Train Your Dragon 2)***, Out of Competition, 100 mins., Lumiere, Twentieth Century Fox France

19:45 ***Red Army***, Out of Competition, USA, 85 mins., Salle du 60eme, Wild Bunch

20:00 ***Insecure***, ACID, France, 83 mins., Arcades 1, UDI - Urban Distribution International; ***The Go-Go Boys***, Cannes Classics, Israel, 88 mins., Bunuel, Other Angle Pictures

21:00 ***Gett***, The Trial of Viviane Amsallem, Directors Fortnight, France, 115 mins., Theatre Croisette, Films Distribution

22:00 ***Amour Fou***, Un Certain Regard, Austria, 96 mins., Debussy, Coproduction Office (Paris); ***Self Made***, Critic's Week, Israel, 105 mins., Miramar, Westend Films

22:30 ***The Captive***, Competition, Canada, 112 mins., Lumiere, Entertainment One Films International

TOMORROW MAY 17

8:30 ***Saint Laurent***, Competition, France, 150 mins., Lumiere, Europacorp

8:30 ***Self Made***, Critic's Week, Israel, 105 mins., Miramar, Westend Films

9:00 ***National Gallery***, Directors Fortnight, France, 174 mins., Theatre Croisette, Doc & Film International

10:00 ***Insecure***, ACID, France, 83 mins., Riviera 1, UDI - Urban Distribution International; ***That Lovely Girl***, Un Certain Regard, Israel, 97 mins., Gray 3, Other Angle Pictures

11:30 ***Catch Me Daddy***, Directors Fortnight, United Kingdom, 110 mins., Arcades 1, Altitude Film Sales; ***It Follows***, Critic's Week, USA, 100 mins., Miramar, Visit Films; ***Run***, Un Certain Regard, France, 100 mins., Debussy, Bac Films; ***Silvered Water***, Syria Self-Portrait, Out of Competition, France, 90 mins., Riviera 2, Doc & Film International; ***Timbuktu***, Competition, France, 100 mins., Star 3, Le Pacte

11:45 ***Wild Tales***, Competition, Spain, 122 mins., Lumiere, Film Factory Entertainment

12:00 ***Hope***, Critic's Week, France, 91 mins., Palais I, Pyramide International; ***The Captive***, Competition, Canada, 112 mins., Salle du 60eme, Entertainment One Films International

13:00 ***Les Combattants***, Directors Fortnight, France, 98 mins., Theatre Croisette, Bac Films

14:00 ***Alleluia***, Directors Fortnight, Belgium, 92 mins., Arcades 2, SND - Groupe M6; ***Le Dernier Metro***, Cannes Classics, 131 mins., Bunuel, Festival de Cannes; ***Programme Court-Metrages***, Critic's Week, 140 mins., Miramar, Semaine de la Critique; ***Red Army***, Out of Competition, USA, 85 mins., Star 1, Wild Bunch; ***Self Made***, Critic's Week, Israel, 105 mins., Olympia 5, Westend Films

14:30 ***Saint Laurent***, Competition, France, 150 mins., Lumiere, Europacorp; ***Winter Sleep***, Competition, Turkey, 196 mins., Salle du 60eme, Memento Films International (MFI)

15:00 ***The Blue Room***, Un Certain Regard, France, 76 mins., Bazin, Alfama Films

15:30 ***Girlhood***, Directors Fortnight, France, 112 mins., Riviera 2, Films Distribution

16:30 ***Amour Fou***, Un Certain Regard, Austria, 96 mins., Bazin, Coproduction Office (Paris); ***White God***, Un Certain Regard, Hungary, 119 mins., Debussy, The Match Factory

17:00 ***Horizons Perdus***, Cannes Classics, 133 mins., Bunuel, Festival de Cannes; ***It Follows***, Critic's Week, USA, 100 mins., Miramar, Visit Films

18:30 ***Saint Laurent***, Competition, France, 150 mins., Lumiere, Europacorp

20:00 ***Breathe***, Critic's Week, France, 91 mins., Miramar, Gaumont; ***Les Combattants***, Directors Fortnight, France, 98 mins., Theatre Croisette, Bac Films; ***Les Croix de Bois***, Cannes Classics, 115 mins., Bunuel, Festival de Cannes; ***Spartacus & Cassandra***, ACID, France, 80 mins., Arcades 1, ACID

22:00 ***It Follows***, Critic's Week, USA, 100 mins., Miramar, Visit Films; ***Wild Tales***, Competition, Spain, 122 mins., Lumiere, Film Factory Entertainment

22:30 ***Girlhood***, Directors Fortnight, France, 112 mins., Arcades 1, Films Distribution

SUNDAY MAY 18

00:30 ***The Salvation***, Out of Competition, Denmark, 90 mins., Lumiere, Trustnordisk

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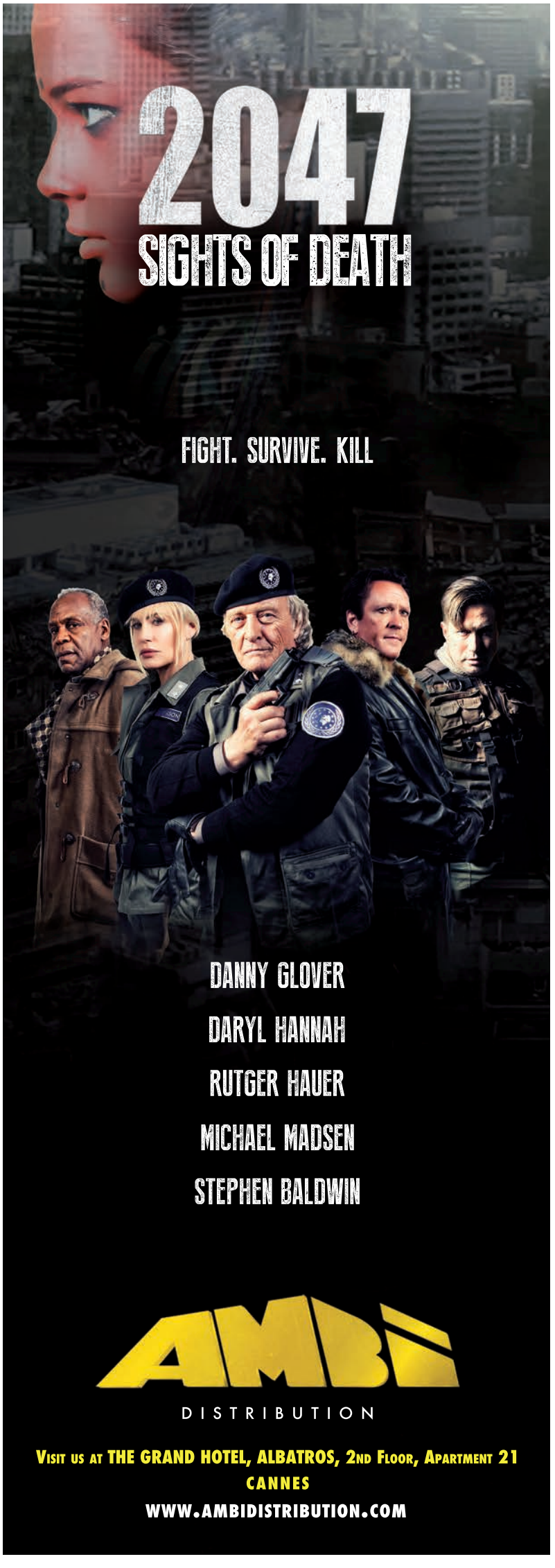


MARKET SCREENING GUIDE

TODAY MAY 16

8:15 ***Song One***, USA, 90 mins., Palais C, Lotus Entertainment

8:30 ***Darker Than Midnight***, Critic's Week, Italy, 94 mins., Miramar, Rai Trade; ***The Captive***, Competition, Canada, 112 mins., Lumiere, Entertainment One Films International

9:00 ***Catch Me Daddy***, Directors Fortnight, United Kingdom, 110 mins., Theatre Croisette, Altitude Film Sales

9:30 ***1987***, Canada, 105 mins., Arcades 3, Attraction Distribution; ***Another House***, Canada, 90 mins., Palais B, Filmoption International; ***Ask Me Anything***, USA, 100 mins., Lerins 1, Lightning Entertainment; ***Eternal Ash***, Venezuela, 110 mins., Gray 4, Filmexport Group; ***Feed the Gods***, Canada, 85 mins., Palais F, Bleiberg Entertainment LLC; ***Fiddlesticks***, Germany, 82 mins., Riviera 4, Veit Helmer Filmproduktion; ***I Won't Come Back***, Russia, 109 mins., Riviera 2, Visit Films; ***Jungle Shuffle (3D)***, South Korea, 83 mins., Star 4, Sc Films International; ***Life Partners***, USA, 93 mins., Gray 2, Myriad Pictures; ***Little Accidents***, USA, 104 mins., Palais J, Premiere Entertainment Group; ***School of Babel***, France, 89 mins., Star 3, Pyramide International; ***The 7Th Dwarf***, Germany, 80 mins., Palais H, Global Screen Gmbh; ***The Judgment***, Bulgaria, 115 mins., Palais D, Premium Films; ***The Tribe***, Critic's Week, Ukraine, 130 mins., Palais G, Alpha Violet

9:45 ***As the Light Goes Out***, Hong Kong, 116 mins., Olympia 7, Emperor Motion Pictures; ***Healing***, Australia, 119 mins., Gray 3, Lightning Entertainment; ***Kingdom of Dreams and Madness***, 120 mins., Star 1, Wild Bunch; ***The Midnight After***, Hong Kong, 124 mins., Olympia 4, Fortissimo Films

10:00 ***Angel***, United Kingdom, 110 mins., Lerins 2, Arclight Films; ***Bibi & Tina***, Germany, 101 mins., Gray 1, Beta Cinema; ***Cracks in Concrete***, Austria, 105 mins., Palais I, Films Boutique; ***Doraemon New Nobita's: Great Demon - Peko and the Exploration Party of Five***, Japan, 90 mins., Gray 5, Viz Media Europe; ***Outpost 37***, South Africa, 110 mins., Olympia 1, Altitude Film Sales; ***Tea & Sangria***, United Kingdom, 110 mins., Palais E, 7 & 7 Producers' Sales Service Ltd.; ***The Dark Valley***, Austria, 105 mins., Riviera 1, Films Distribution; ***The Great Museum***, Austria, 93 mins., Palais C, Wide House; ***The Lovers***, Belgium, 110 mins., Olympia 2, Corsan; ***Top Dog***, United Kingdom, 102 mins., Olympia 3, Manifest Film Sales; ***Trustnordisk Promo Reel***, 60 mins., Star 2, Trustnordisk

10:45 ***Trustnordisk Promo Reel***, 60 mins., Star 2, Trustnordisk

11:00 ***Inside a Fried Chicken***, 9 mins., Riviera 4, 26/2 Productions; ***The Blue Room***, Un Certain Regard, France, 76 mins., Debussy, Alfama Films

11:20 ***The Four 2***, China, Lerins 1, Arclight Films

11:30 ***As Worlds Collide***, USA, 92 mins., Palais D, 1066 Pictures; ***Faust 2.0***, Sweden, 80 mins., Arcades 1, Jinga Films; ***God Loves Caviar***, 101 mins., Palais F, Vision Films; ***Golden Kingdom***, USA, 101 mins., Palais H, Wide; ***Jack***, Germany, 103 mins., Riviera 4, Beta Cinema; ***Joy of Fatherhood***, Germany, 110 mins., Star 4, Global Screen Gmbh; ***Joy of Man's Desiring***, Canada, 70 mins., Arcades 3, Films Boutique; ***Kill Game***, USA, 102 mins., Gray 4, Vmi Worldwide; ***Marseille***, Spain, 95 mins., Riviera 2, Latido; ***Mr Turner***, Competition, United Kingdom, 149 mins., Salle du 60Eme, Sunray Films; ***Next to Her***, Directors Fortnight, israel, 90 mins., Palais J, Films Boutique; ***Right to Silence***, Iran, 72 mins., Palais B, Soureh Cinema Organization; ***Self Made***, Critic's Week, israel, 105 mins., Miramar, Westend Films; ***White Settlers***, United Kingdom, 95 mins., Gray 2, Metrodome International

11:45 ***The Night***, 95 mins., Riviera 3, Coproduction Office (Paris)

12:00 ***5 to 7***, USA, 96 mins., Olympia 5, The Solution Entertainment Group; ***A Woman as a Friend***, Italy, 90 mins., Palais G, Fandango; ***Blind***, Norway, 95 mins., Palais K, Versatile; ***Bodybuilder***, France, 100 mins., Star 1, Wild Bunch; ***Conspiracy of Silence***, United Kingdom, 90 mins., Gray 5, Angel Grace Productions; ***Dragons 2 (How to Train Your Dragon 2)***, Out Of Competition, 100 mins., Lumiere, Twentieth Century Fox France; ***Faults***, USA, 99 mins., Olympia 9, Hanway Films; ***Films Distribution Promo Reel***, 30 mins., Riviera 1, Films Distribution; ***Frank***, United Kingdom, 95 mins.,

Wild Bunch's *Wish I Was Here*

Olympia 6, Protagonist Pictures; ***Gett, The Trial of Viviane Amsallem***, Directors Fortnight, France, 115 mins., Theatre Croisette, Films Distribution; ***May the Best Man Win***, USA, Olympia 2, Inception Film Partners , LLC.; ***My Mistress***, Australia, 104 mins., Olympia 3, Levelk; ***My Summer in Provence***, France, 105 mins., Star 2, Gaumont. ***Party Girl***, Un Certain Regard, France, 95 mins., Palais I, Pyramide International; ***Ratchet & Clank***, Canada, 20 mins., Lerins 2, Cinema Management Group LLC; ***Sakurasaku 'Blossoms Bloom'***, Japan, 107 mins., Palais C, Toei Company, Ltd.; ***Starry Eyes***, USA, 96 mins., Arcades 2, Mpi Media Group; ***The Mystery of Happiness***, Argentina, 95 mins., Palais E, Filmsharks Int'l; ***You're Not You***, USA, 103 mins., Olympia 1, Myriad Pictures

12:40 ***Films Distribution Promo Reel***, 30 mins., Riviera 1, Films Distribution; ***Ratchet & Clank***, Canada, 20 mins., Lerins 2, Cinema Management Group LLC

13:00 ***Che***, Iran, 125 mins., Palais B, Farabi Cinema Foundation

13:20 ***Films Distribution Promo Reel***, 30 mins., Riviera 1, Films Distribution

13:30 ***10.000 Km***, Spain, 99 mins., Palais J, Visit Films; ***20,000 Days on Earth***, United Kingdom, 95 mins., Star 4, Hanway Films; ***Corazón de León***, Argentina, 100 mins., Gray 4, Filmexport Group; ***Enter the Jungle***, USA, 90 mins., Palais H, Park Entertainment; ***John Doe: Vigilante***, Australia, 95 mins., Lerins 1, The Little Film Company; ***Les Héritiers***, France, 100 mins., Arcades 1, Tf1 International; ***Life of Riley***, France, 108 mins., Riviera 4, Le Pacte; ***Like the Wind***, Italy, 110 mins., Riviera 2, Udi - Urban Distribution International; ***Paris Follies***, France, 100 mins., Star 3, Snd - Groupe M6; ***Puppet Fiction***, Germany, 94 mins., Gray 2, Reel Suspects; ***The Date Coach***, France, 90 mins., Arcades 3, Snd - Groupe M6; ***The House With 100 Eyes***, USA, 80 mins., Palais D, Jinga Films

13:45 ***Camp X-Ray***, USA, 117 mins., Arcades 2, Rezo

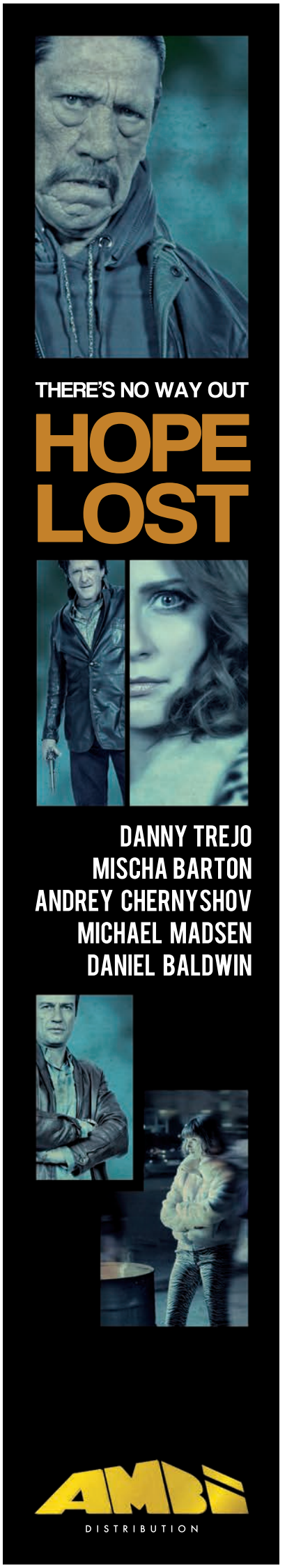
14:00 ***9 Month Stretch***, France, 82 mins., Olympia 4, Elle Driver; ***Amour Fou***, Un Certain Regard, Austria, 96 mins., Debussy, Coproduction Office (Paris); ***Ariane's Thread***, France, 90 mins., Riviera 1, Films Distribution; ***Believe***, United Kingdom, 95 mins., Olympia 6, Manifest Film Sales; ***Dark Summer***, USA, 90 mins., Olympia 3, Content Media Corporation; ***Fever***, France, 90 mins., Gray 1, Jour2fete; ***French Dolls***, France, 95 mins., Olympia 5, Wild Bunch; ***Glass Dolls***, Norway, 95 mins., Star 1, Svensk Filmindustri, Ab; ***Go on Living***, Mexico, 81 mins., Lerins 2, Mexican Film Institute (Imcine); ***Illusion***, Germany, 93 mins., Palais I, Wtp International Gmbh; ***Little Fishes***, USA, 72 mins., Gray 3, I Believe Productions; ***Miners Shot Down***, 90 mins., Palais K, National Film & Video Foundation Of South Africa; ***Miss Meadows***, USA, 92 mins., Olympia 9, Myriad Pictures; ***Pale Reflection***, Tunisia, 95 mins., Palais G, Sindbad Productions; ***Patchwork Family***, France, 90 mins., Riviera 3, Films Boutique; ***This Last Lonely Place***, USA, 89 mins., Palais E, Multivisionnaire Pictures; ***Time Trip App***, Japan, 108 mins., Palais C, Toei Company, Ltd.; ***Wicked Blood***, USA, 90 mins., Gray 5, Vmi Worldwide

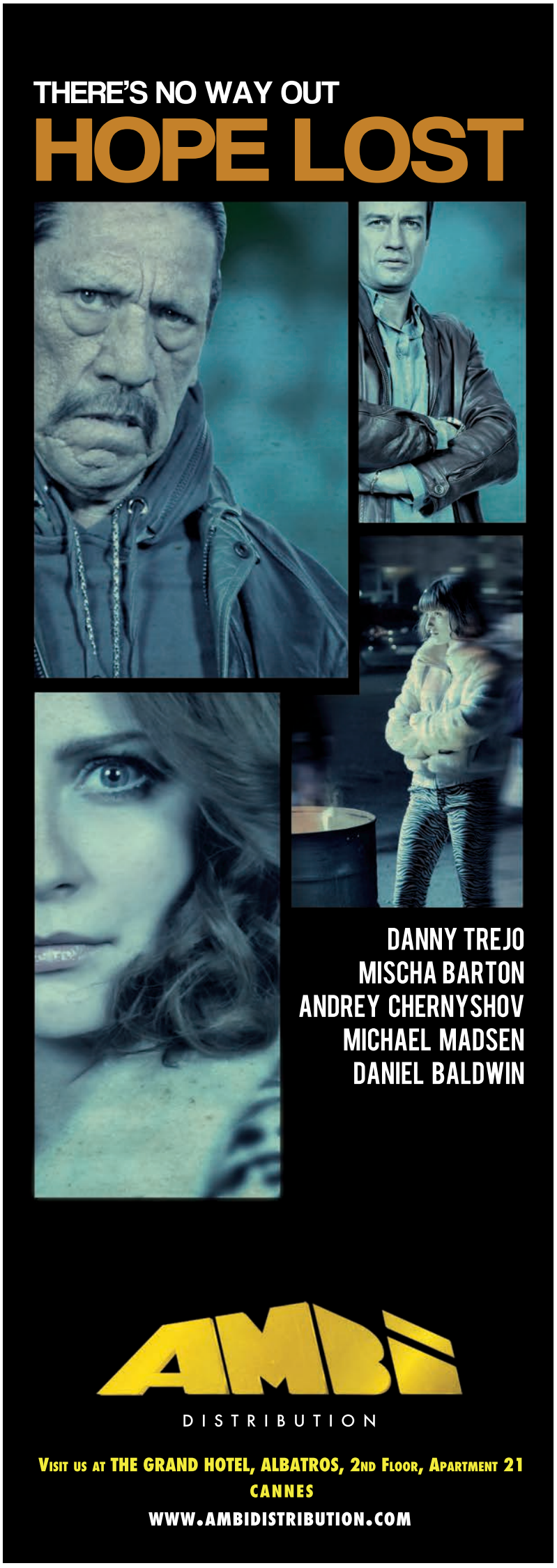
14:30 ***Timbukt***u, Competition, France, 100 mins., Salle du 60Eme, Le Pacte

15:00 ***Auberge du Dragon***, Cannes Classics, 111 mins., Bunuel, Festival de Cannes; ***Girlhood***, Directors Fortnight, France, 112 mins., Theatre Croisette, Films Distribution; ***Party Girl***, Un Certain Regard, France, 95 mins., Bazin, Pyramide International; ***Winter Sleep***, Competition, Turkey, 196 mins., Lumiere, Memento Films International (Mfi)

15:30 ***Dead Snow 2: Red Vs. Dead***, Norway, 105 mins., Arcades 3, Elle Driver; ***Fastlife***, France, 110 mins., Star 4, Europacorp; ***Fievre***, France, 85 mins., Palais D, Reel Suspects; ***Flying Bodies***, Japan, 78 mins., Gray 4, Open Sesame Co, Ltd; ***His Wife***, France, 90 mins., Gray 2, Other Angle Pictures; ***Monsterz***, Japan, 111 mins., Palais B, Nippon Television Network Corp. (Ntv); ***Repentance***, USA, 94 mins., Palais F, Film Bridge International; ***Soul Boys of the Western World***, United Kingdom, 103 mins., Arcades 1, Metro International Entertainment; ***Stations of the Cross***, Germany, 107 mins., Riviera 4, Beta Cinema; ***Streif***, Austria, 90 mins., Palais H, Red Bull Media House; ***Two Step***, USA, 90 mins., Riviera 2, Films Boutique; ***Where the Devil Hides***, USA, 86 mins., Lerins 1, Cinema Management Group LLC; ***Wish I Was Here***, USA, 114 mins., Star 3, Wild Bunch

16:00 ***28***, Sri Lanka, 98 mins., Riviera 1, Alpha Violet; ***A Bolt From the Blue***, Japan, 95 mins., Palais C, Toho Co., Ltd.; ***ABCs of Death II***, USA, 20 mins., Gray 3, Magnolia Pictures & Magnet Releasing; ***Another Me***, 86 mins., Star 1, Fortissimo Films; ***Barbarians***, Serbia, 89 mins., Palais E, Wide; ***Catch Me Daddy***, Directors Fortnight, United Kingdom, 110 mins., Arcades 2, Altitude Film Sales; ***Every Secret Thing***, USA, 93 mins., Gray 1, Hyde Park International; ***Inumber Number***,





MARKET SCREENING GUIDE

99 mins., Palais K, National Film & Video Foundation Of South Africa; ***Lea, Un Ange Dans Ma Maison***, France, 101 mins., Gray 5, Quasar M4 Productions; ***Quantum Love***, France, 82 mins., Olympia 7, Pathe International (Fr); ***Shirin In Love***, USA, 104 mins., Lerins 2, Vision Films; ***The Grad Job***, France, 95 mins., Star 2, Gaumont; ***The Great Hypnotist***, China, 100 mins., Palais G, Wanda Media Co., Ltd; ***The Guest***, USA, 99 mins., Olympia 9, Hanway Films; ***The Two Faces of January***, United Kingdom, 98 mins., Olympia 4, Studiocanal; ***United Passions***, France, 100 mins., Olympia 1, Tf1 International; ***Wolfy, The Incredible Secret***, France, 80 mins., Olympia 6, Films Distribution

16:30 ***ABCs of Death II***, USA, 20 mins., Gray 3, Magnolia Pictures & Magnet Releasing

17:00 ***ABCs Of Death II***, USA, 20 mins., Gray 3, Magnolia Pictures & Magnet Releasing; ***Silvered Water, Syria Self-Portrait***, Out Of Competition, France, 90 mins., Salle du 60Eme, Doc & Film International; ***That Lovely Girl***, Un Certain Regard, israel, 97 mins., Bazin, Other Angle Pictures; ***The Blue Room***, Un Certain Regard, France, 76 mins., Debussy, Alfama Films

17:30 ***13***, Iran, 90 mins., Palais B, Visual Media Institute; ***ABCs of Death II***, USA, 20 mins., Gray 3, Magnolia Pictures & Magnet Releasing; ***Back on Track***, Germany, 105 mins., Riviera 4, Beta Cinema; ***Cat and Mouse***, Netherlands, 90 mins., Palais F, Reel Suspects; ***Frontera***, USA, 124 mins., Gray 2, Myriad Pictures; ***Inside Love***, Spain, 100 mins., Palais D, Latido; ***Jungle Master***, USA, 84 mins., Palais J, Gorilla Pictures; ***Le Jour Se Leve***, Cannes Classics, 91 mins., Bunuel, Festival De Cannes; ***Life Feels Good***, Poland, 107 mins., Gray 4, Intramovies; ***Obsessed***, South Korea, 132 mins., Riviera 2, Finecut Co. Ltd.; ***Paradise East***, USA, 92 mins., Palais H, New World Cinemas, Inc; ***Rock Paper Scissors***, Canada, 117 mins., Arcades 3, Filmoption International; ***WTF***, France, 80 mins., Star 3, Wild Bunch

18:00 ***Baby Balloon***, Belgium, 84 mins., Palais I, Pyramide Distribution; ***Boonie Bears: to the Rescue!***, China, 95 mins., Palais K, Fantawild Animation Inc; ***Carmina & Amen***, Spain, 100 mins., Olympia 7, Film Factory Entertainment; ***Catch Me Daddy***, Directors Fortnight, United Kingdom, 110 mins., Theatre Croisette, Altitude Film Sales; ***Chavez***, USA, 101 mins., Riviera 3, Mundial; ***Field of Dogs***, Poland, 101 mins., Riviera 1, Wide; ***French Women***, France, 118 mins., Star 2, Elle Driver; ***Little Quinquin***, Directors Fortnight, France, 200 mins., Olympia 4, Ndm; ***Lupin the Third***, Japan, 7 mins., Palais C, Tbs (Tokyo Broadcasting System Television, Inc.); ***Millions***, Germany, 83 mins., Gray 5, T Films; ***Miss Sixty***, Germany, 98 mins., Olympia 3, Picture Tree International Gmbh; ***Mystery: Born to Rock***, Australia, 85 mins., Palais E, Majestic Film; ***Night of The Living Dead Origins 3D***, USA, 85 mins., Olympia 8, Meyers Media Group;

The Solution Entertainment Group's *Infinity Polar Bear*

November Man, USA, 108 mins., Arcades 2, The Solution Entertainment Group; ***Rudderless***, USA, 3 mins., Palais G, Radiant Films International; ***The Prince***, USA, 93 mins., Lerins 2, Hannibal Pictures; ***Two Men in Town***, France, 120 mins., Olympia 1, Pathe International (Fr); ***You & I***, Germany, 85 mins., Gray 3, Salzgeber & Co. Medien Gmbh

18:30 ***Self Made***, Critic's Week, israel, 105 mins., Miramar, Westend Films

19:30 ***Dragons 2 (How to Train Your Dragon 2***), Out Of Competition, 100 mins., Lumiere, Twentieth Century Fox France; ***Nordland***, Germany, 96 mins., Riviera 4, Media Luna New Films Ug

19:45 ***Red Army***, Out Of Competition, USA, 85 mins., Salle du 60Eme, Wild Bunch

20:00 ***Black Room***, Japan, 90 mins., Gray 5, Tsujioka Production; ***God's Not Dead***, USA, 112 mins., Star 4, Pure Flix Entertainment; ***Hot Road***, Japan, 119 mins., Gray 2, Shochiku Co., Ltd; ***Insecure, Acid***, France, 83 mins., Arcades 1, Udi - Urban Distribution International; ***Nas: Time Is Illmatic***, USA, 73 mins., Gray 4, Submarine Entertainment; ***Space Dogs 2***, Russia, 90 mins., Gray 1, Epic Pictures Group; ***The Go-Go Boys***, Cannes Classics, israel, 88 mins., Bunuel, Other Angle Pictures; ***The Legend of Qin***, China, 90 mins., Riviera 2, Golden Network Asia Ltd

20:30 ***Blue Sky Bones***, China, 105 mins., Riviera 3, Ray Production Limited; ***Ciudad Sin Sombra***, Ecuador, 110 mins., Palais E, Bluefilm; ***Girl With No Fear***, Colombia, 110 mins., Palais E, House Of Film LLC; ***Girl With No Fear***, Ecuador, 110 mins., Palais E, Consejo Nacional De Cinematografía Del Ecuador; ***Home***, USA, 93 mins., Palais I, XYZ Films; ***Kolumpo***, Malaysia, 92 mins., Palais G, Striped Entertainment; ***Live***, 105 mins., Palais C, Kadokawa Corporation; ***The Room***, Thailand, 100 mins., Lerins 2, Klongchai Picture Co. Ltd; ***Welcome To Me***, USA, 84 mins., Arcades 3, Cargo Entertainment; ***Wild Canaries***, USA, 98 mins., Olympia 5, Celluloid Dreams / Nightmares

21:00 ***Gett, The Trial of Viviane Amsallem***, Directors Fortnight, France, 115 mins., Theatre Croisette, Films Distribution

22:00 ***Amour Fou***, Un Certain Regard, Austria, 96 mins., Debussy, Coproduction Office (Paris); ***Self Made***, Critic's Week, israel, 105 mins., Miramar, Westend Films

22:30 ***The Captive***, Competition, Canada, 112 mins., Lumiere, Entertainment One Films International; ***Viktor***, Russia, 98 mins., Star 2, Saradan Media

SATURDAY MAY 17

00:00 ***Still Life***, Argentina, 97 mins., Star 1, Crep Films

8:30 ***Saint Laurent***, Competition, France, 150 mins., Lumiere, Europacorp; ***Self Made***, Critic's Week, israel, 105 mins., Miramar, Westend Films

9:00 ***National Gallery***, Directors Fortnight, France, 174 mins., Theatre Croisette, Doc & Film International; ***Open Windows***, Spain, 100 mins., Olympia 4, Wild Bunch; ***Stratos***, Greece, 137 mins., Star 4, The Match Factory

9:15 ***My Hawaiian Discovery***, Japan, 119 mins., Palais C, Toei Company, Ltd.; ***The Yellow Eyes of the Crocodiles***, France, 122 mins., Star 3, Elle Driver; ***3D First Footage - Asterix® : The Land Of The Gods***, France, 20 mins., Olympia 3, Snd - Groupe M6

9:30 ***Almost Friends***, France, 100 mins., Arcades 1, Snd - Groupe M6; ***Angel***, United Kingdom, 110 mins., Lerins 1, Arclight Films; ***Beloved Sisters***, Germany, 138 mins., Palais I, Global Screen Gmbh; ***Dead of Winter***, Canada, 90 mins., Palais H, Park Entertainment; ***Free Ride***, USA, 85 mins., Palais F, Bleiberg Entertainment LLC; ***Halfway***, Belgium, 90 mins., Riviera 3, Films Boutique; ***I-Lived***, USA, 98 mins., Palais B, Bleiberg Entertainment LLC; ***Indigenous***, USA, 86 mins., Riviera 4, Lightning Entertainment; ***Kung Fu Elliot***, Canada, 83 mins., Palais J, Cargo Film & Releasing; ***The Famous Five 3***, Germany, 94 mins., Arcades 3, Beta Cinema; ***The Houses October Built***, USA, Gray 2, The Exchange; ***The Way He Looks***, Brazil, 98 mins., Riviera 2, Films Boutique; ***Wolfcop***, Canada, 86 mins., Gray 4, Raven Banner Entertainment

9:45 ***The Treatment***, Belgium, 120 mins., Olympia 7, Be For Films

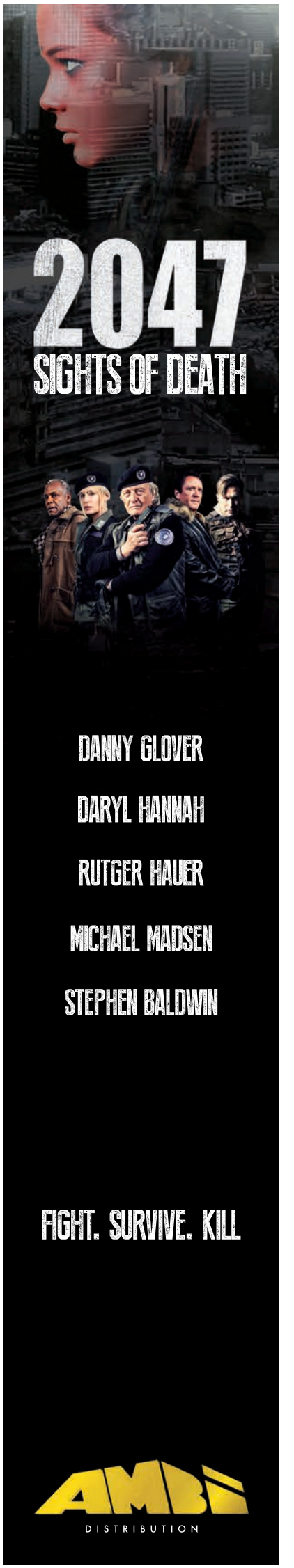
10:00 ***A Symphony of Summits - The Alps From Above***, Germany, 93 mins., Palais G, Autlook Filmsales; ***Delicious***, United Kingdom, 83 mins., Palais E, 7 & 7 Producers' Sales Service Ltd.; ***Divorce a la Francaise***, France, 105 mins., Palais K, Tf1 International; ***Hasta Manana***, France, 80 mins., Gray 5, Cinexport; ***Infinitely Polar Bear***, USA, 88 mins., Olympia 6, The Solution Entertainment Group; ***Insecure, Acid***, France, 83 mins., Riviera 1, Udi - Urban Distribution International; ***Son of a Gun***, Australia, 110 mins., Olympia 5, Altitude Film Sales; ***Stockholm***, Spain, 90 mins., Olympia 8, Outsider Pictures; ***That Demon Within***, Hong Kong, 112 mins., Olympia 3, Emperor Motion Pictures; ***That Lovely Girl***, Un Certain Regard, israel, 97 mins., Gray 3, Other Angle Pictures; ***What We Did on Our Holiday***, United Kingdom, 96 mins., Star 1, Independent

10:50 ***Colt 45***, France, 85 mins., Olympia 4, Wild Bunch

11:00 ***Promo Reel Filmsharks***, 15 mins., Lerins 1, Filmsharks Int'l

11:30 ***Behavior***, Cuba, 108 mins., Lerins 1, Latido; ***Beltracchi***, Germany, 90 mins., Arcades 3, Global Screen Gmbh; ***Catch Me Daddy***, Directors Fortnight, United Kingdom, 110 mins., Arcades 1, Altitude Film Sales; ***Diplomacy***, France, 84 mins., Star 4, Gaumont; ***Dreamland***, Switzerland, 99 mins., Gray 2, Picture Tree International Gmbh; ***Drones***, USA, 83 mins., Palais B, Jinga Films; ***El Cordero***, Chile, 90 mins., Palais D, Habanero; ***I Put a Hit on You***, Canada, 78 mins., Palais J, Double dutch International; ***It Follows***, Critic's Week, USA, 100 mins., Miramar, Visit Films; ***Mexico's Most Wanted (El Charro Misterioso)***, Mexico, 100 mins., Gray 4, Mundial; ***Monument to Michael Jackson***, Serbia, 95 mins., Palais H, Films Boutique; ***Run***, Un Certain Regard, France, 100 mins., Debussy, Bac Films; ***Silvered Water***, Syria Self-Portrait, Out Of Competition, France, 90 mins., Riviera 2, Doc & Film International; ***The Furthest End Awaits***, Japan, 119 mins., Palais C, Toei Company, Ltd.; ***Timbuktu***, Competition, France, 100 mins., Star 3, Le Pacte

11:45 ***Wild Tales***, Competition, Spain, 122 mins., Lumiere, Film Factory Entertainment. THR



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Englert, then 1, hung out with Campion on the set of *The Portrait of a Lady* in 1996.

announced.

Campion flick draws applause

By Ron Holloway

CANNES — If an audience reception-cum-press conference is to be taken as an omen of awards night, then Jane Campion's "The Piano" is currently the undisputed frontrunner for the Golden Palm. The bravos carried over from the Palais des Festivals to a packed press conference immediately after.

That the pleased New Zealander just happened to enter the room in the full bloom of pregnancy added considerably to the ongoing celebration of her latest screen creation. The mounting waves of appreciative applause, as each member of the crew and cast was introduced, almost seem to embarrass.

On hand, among others, were composer Michael Nyman; producer Jan Chapman; actors Sam Neill, Harvey Keitel and Holly Hunter; and Campion herself. The first vote of support came from

See CAMPION on page 14

21 Years Ago, Jane Campion's *The Piano* Triumphed at Cannes

IN 1993, NEW ZEALAND director Jane Campion became the first (and to this day only) female filmmaker to win a Palme d'Or at Cannes — and she had to share it with a man.

Campion was 39 when *The Piano* came to Cannes, but it wasn't her first time in competition. Her debut feature, *Sweetie*, had been in contention for a Palme in 1989 and she had won a Short Film Palme d'Or in 1986 for *Peel*, a nine-minute movie about a father and son arguing over an orange peel during a car trip.

The Piano was an instant smash. From the moment it finished screening, the brooding 19th century period drama about a mute pianist (Holly Hunter), her daughter (11-year-old Anna Paquin) and her prized piano was a frontrunner for the top prize.

In the end, though, it was a tie, with *The Piano* sharing the award with Chen Kaige's *Farewell My Concubine* in a ceremony *The Hollywood Reporter* called "one of the least controversial in recent Cannes history."

The Piano went on to win Campion an Oscar for best original screenplay (an award she didn't have to share, though she lost out on director to Steven Spielberg for *Schindler's List*). Oscar honors also went to Hunter for best actress and Paquin for supporting actress in her first feature-film role.

Campion's 19-year-old daughter, Alice Englert, made her own screen debut at 12 under her mother's direction, in the 2006 short *The Water Diary*. "When I'm being directed by my mother, I feel safe," Englert, who co-stars in the hotly anticipated BBC miniseries *Jonathan Strange and Mr. Norrell*, tells *THR* of Campion, this year's jury president. "It's the pleasure of knowing you won't finish a scene until you've done good work. 'Good' is perhaps the highest praise she ever gives out."

— MEENA JANG

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